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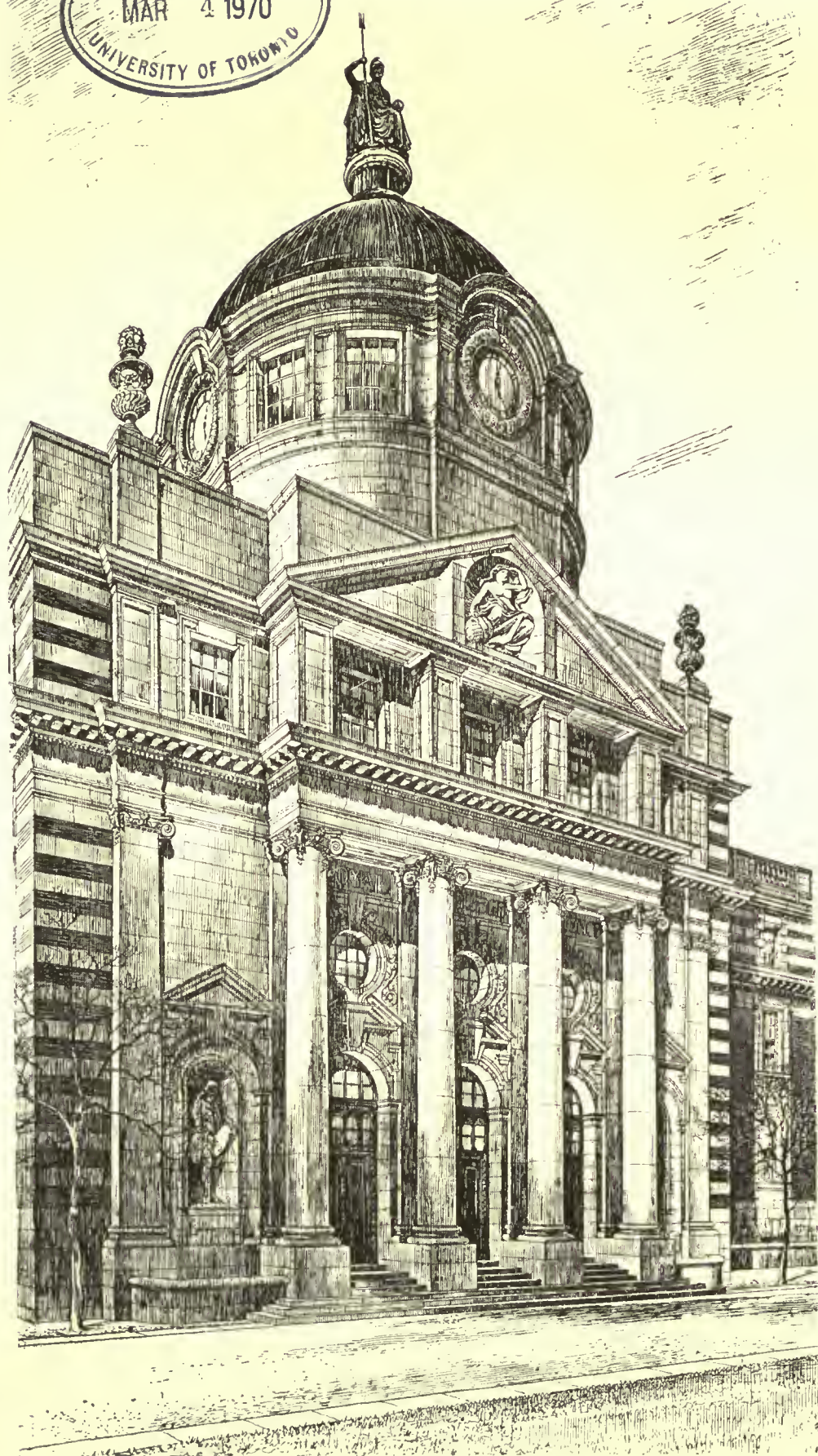


Plate I.

PRINCIPAL ENTRANCE TO THE ROYAL COLLEGE OF SCIENCE, DUBLIN.  
Sir Aston Webb, C.B., P.R.A., and Sir Thomas Manly Deane, Architects.  
(See page 26.)

July 1919.



# BAALBEK.

By G. BERKELEY WILLS, A.R.I.B.A.

TO the average student of architecture, Baalbek was before the War but little known. The impression left on the mind by any descriptions of the place that could be found in architectural works was vaguely that of a huge platform of cyclopean masonry upon which were built magnificent temples to the gods of Olympus, surrounded by vast courts and loggias, and forming a kind of Roman Colonial version of the Acropolis at Athens.

Wood and Dawkins's book is the standard work on the subject. Fergusson devotes two pages to it, with plan and conjectural restoration of the temple of Bacchus, and an excellent but brief description is given in Anderson and Spiers's "Architecture of Greece and Rome," with plan of Baalbek, illustrations of the "trilithon" and quarry, a portion of the interior of the temple of Bacchus (but erroneously called the temple of Jupiter).

Jerusalem express at Damascus and take the train from there to Baalbek through Rayak junction. The simplest way at present is via Egypt or Beirut.

It is thought, therefore, that some impressions of a flying visit there last November may be of interest.

At the commencement of Allenby's offensive last autumn, the line held by us ran from a point on the coast of Palestine, about ten miles north of Jaffa, in an east-south-easterly direction, north of Jerusalem and Jericho to the Ghoraniyeh bridgehead on the Jordan, a few miles north of the Dead Sea. This offensive, it will be remembered, resulted in the utter defeat of the Turkish armies and our occupation of northern Palestine and Syria as far as Aleppo.

About the middle of October the Division to which the writer belonged advanced up the coast from Haifa through



1. THE UNFINISHED CYCLOPIC BUILDING-STONE IN THE QUARRY.

and a conjectural restoration of the propylæa. But on the whole the literature on the subject is scanty, taking into consideration the fact that Baalbek forms the most magnificent temple group now left to us of its class and age.

Baalbek, though nearer at hand than that wonderful city of the desert, Palmyra, was nevertheless well beyond the ordinary tourist route; the country was unsettled, if not actually dangerous, and the journey raised rather formidable barriers in the way of time and expense. The place, therefore, has not received the attention it deserves, comparatively few people from this country ever having visited it, although a German mission had been at work restoring the buildings for some ten years before the War.

All this, however, will now be altered, and as soon as the world settles down once more to normal conditions it will be a simple matter to break the journey on the Paris-Constantinople-

Acre, Tyre, and Sidon, and made a state entry into Beirut on October 31st—the day the Turk threw in his hand. The Division was ordered to concentrate in Egypt shortly afterwards, and as the work of embarkation fell on the "Q" staff it was only possible for the writer to obtain two days' leave to dash over to Baalbek and back.

The road from Beirut to Baalbek after the first three or four miles begins the ascent of the Lebanon in a series of loops and bends up the spurs of the mountains, climbing to a height of 4,880 ft. in 18 miles. The road and rack-and-pinion Beirut-Damascus railway cross and recross continually on the way up, and magnificent views are obtained on every side—olive-clad hills thickly sprinkled with red-tile-roofed houses and villages, deeply cut ravines such as the Wadi Beirut and the classical Dog River, and away to the south Hadeth with the largest olive grove in the world. In many of these villages are situated the

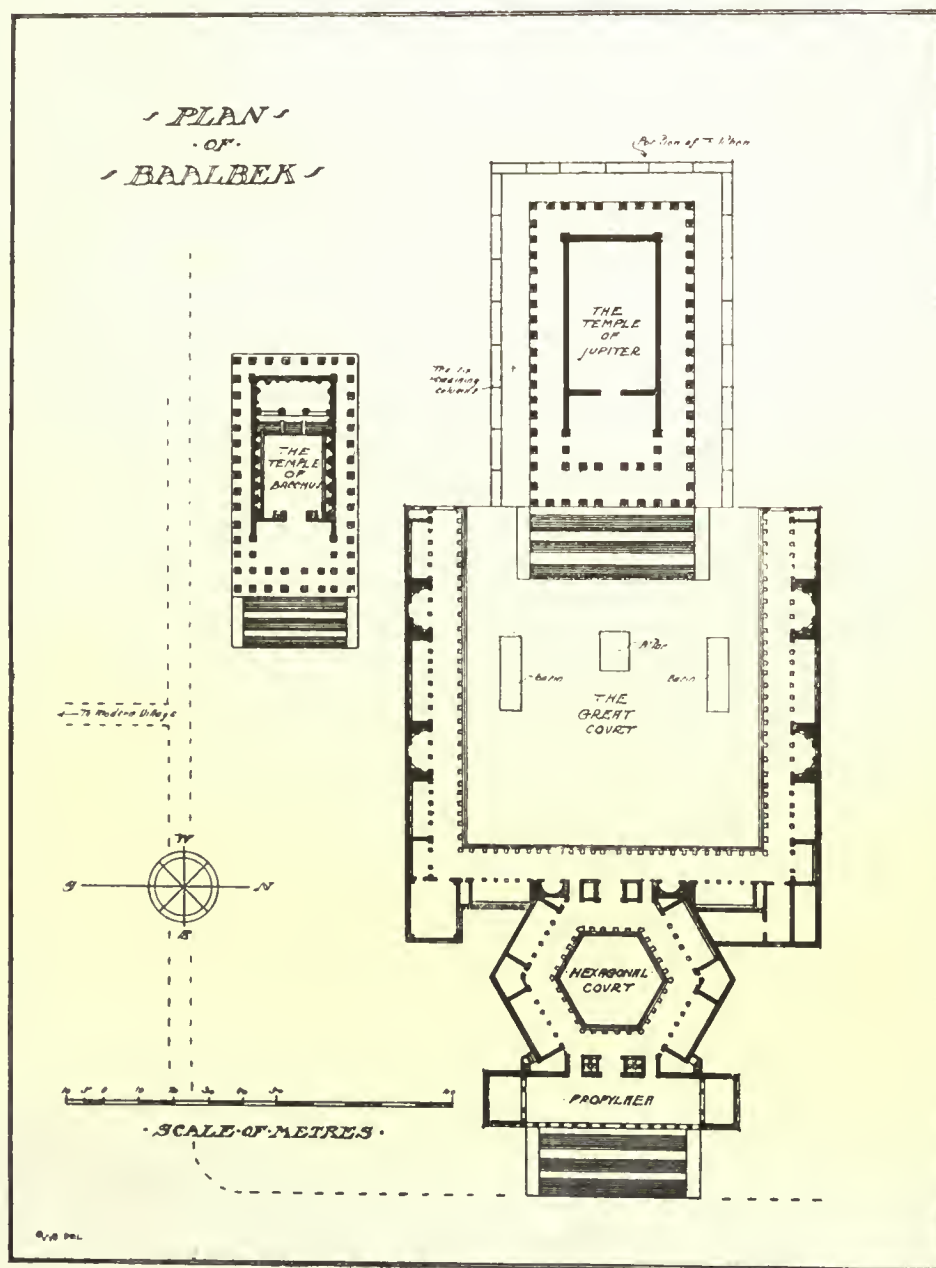


summer residences of the wealthy Beirutians, perched on spurs above the ravines and commanding wonderful views, and at Ain-Sofar was a German colony — with an exceptionally hideous hotel. Jebel-Sannin, of curious pinkish tone, with its horizontal snow-capped summit holds the sky-line to the north-east. Beirut with its harbour lies far below like a toy city in the sea, and the long straight coast-line of Palestine stretches away to the south.

At Deir-el-Beidar the highest point of the road across the Lebanon is reached, and from here the road is more or less level for about a couple of miles, until suddenly the valley of the Nahr-el-Libani and the whole Anti-Lebanon range burst into view, with Hermon's conical peak well away to the south.



2.- THE HEXAGON AND THE GREAT COURT WITH THE ALTAR.



The journey is reminiscent of the road over the mountains of Judah through Jerusalem and down to the Jordan valley, with the mountains of Moab beyond.

The road then descends to the 3,000 ft. level past the junction to Damascus through Moallaka and Zahle, and thence ascends in a gradual slope of about eighteen miles to Baalbek at 3,675 ft. above sea level.

Baalbek stands on the watershed at the north end of the valley of the Nahr-el-Libani, finely placed between pink limestone hills and within a mile or so of Ras-el-Ain, the source of the Orontes, which flows in a north-east direction to Homs. The six huge columns, the last remains of the temple of Jupiter (illustration 4) are visible some distance away, and the quarry with the "femme couchée," the largest stone in the world, lies off the road to the right just before the modern village is reached.

This enormous stone (illustration 1), which is well known from photographs, lies in the quarry at a slight angle, a portion of it being now buried with débris. Its dimensions are variously given as 69 ft. to 77 ft. long, 16 ft. thick, and 14 ft. wide, and the weight from 820 tons to 915 tons.\* Although believed to be not completely detached from the rock, it is hewn and squared and ready to be placed with those other giants in the cyclopean masonry of the platform of the temple of Jupiter. Its amazing size can be realized by climbing the stone and walking along the upper face, and the methods by which these huge monoliths were not only moved from the quarry to the Acropolis, but hoisted into position some twenty or thirty feet above the

\* Fergusson estimates the weight of this stone at over 1,100 tons, but this estimate is far larger than those given by other writers.





3. SEMICIRCULAR HALL ON NORTH SIDE OF GREAT COURT.

ground, become yet more mysterious as its terrific bulk is appreciated.

Baalbek by history and legend is one of the most ancient cities in the world, and the different nations who possessed it from time to time supposed that it dated from time immemorial. By legend it was founded by Cain in the year 133 of the Creation, and the Arabs believe that it was here that Nimrod built the tower of Babel. Others assert that Baalbek is the Baalath of Solomon, who used it as a depot between Palmyra (Tadmor) and Tyre, and that it was one of the busiest commercial centres of his kingdom, which extended from Gaza to Tiphisah on the Euphrates—Damascus being denied him owing to his enmity with Hadad, King of Damascus. In Phœnician times Baalbek became first and foremost a religious centre, renowned for the splendour and veneration with which the Sun god was worshipped, and the god of thousands of pilgrims, who crowded to the place to offer innumerable victims on the altars of Baal. Although the recent German excavations have not brought to light any traces of Phœnician work, there is little doubt that Baalbek is of Phœnician origin, and the contemporary of Tyre and Sidon. There is no mention of the town after the Macedonian invasion, and nothing is known of any buildings erected by the Greeks. It is probable that the name was changed to Heliopolis by the Seleucidæ.

It is, however, with the Roman period that we are concerned. Julius Cæsar, who conquered Syria A.D. 47, changed the name from Heliopolis back to Baalbek, and being so impressed with the magnificence of the place and the devotion of the population to their god Baal he founded a Roman colony there, and it would therefore appear that he was originally responsible for the magnificent temples which the Romans built, partly at any rate, from materials left by the Phœnicians. It is probable that these temples were commenced in the early part of the Christian era by the first Cæsars, and continued

without interruption during the reigns of Trajan, Hadrian, Antoninus the Pious, Septimus Severus, Caracalla, Gordianus, and other emperors, until the end of the third century.

In the reign of Constantine, however, Christianity prevailed throughout the Roman Empire; the temples were closed, and the inhabitants were forbidden to worship Jupiter, and more especially Venus, the ceremonies performed in her honour (*sic*) having become pre-eminently sensual. Theodosius was even more thorough, destroying the temples and building a Christian church, the remains of which can be seen to-day in the great court opposite the entrance to the temple of Jupiter.

Such, briefly, is the history of Baalbek until the end of the Roman period. About 634 the Arabs captured the city from the Romans, and from this time onwards the history of the place is one long tale of sieges, pillaging, earthquakes, and floods. The Arabs turned the acropolis into a fortress, and this is the reason why so many of the buildings are overlaid or built up with Arab masonry. The upper part of the substructure was built with this object,



4.—THE SIX COLUMNS OF THE TEMPLE OF JUPITER.





5. DETAIL OF TEMPLE OF BACCHUS.

and the bases of Roman columns appear in places built on end into the walls; a huge wall is built across the front of the temple of Bacchus half-way up the flight of steps to the podium—the first few steps showing on the outside of the wall—and Arab masonry is apparent between columns or doorways, and even on the top of the entablature. This Arab masonry is admirable work of its kind, and is second only to that of the Romans or Phœnicians in the size of the stones used and the accuracy with which they are laid, most of the material having been taken from the Roman buildings; but it detracts very considerably from the appearance of the ruins, and makes it difficult to visualize the effect of the original work.

The acropolis to-day is surrounded by orchards and olive gardens, which afford a pleasant rest to the eyes, and make a foil for the architecture above the trees. It stands to the west of the modern village, and the temple of Bacchus and the six great columns of the temple of Jupiter tower above the mud and stone houses; but the Arab walls have turned the place in appearance, as in effect, into a fortress. The lower part of the temple of Bacchus is hidden, and the fine vista that must have existed looking up the steps in front of the pronaos is entirely lost. But in any case this temple must always have looked rather like an afterthought. The temple of Jupiter with its two courts and propylæa is a homogeneous design, but the planning of the temple of Bacchus in relation to it appears to have been somewhat haphazard. Conjectural restorations all fight shy of showing the treatment of the west end of the great court and the space between the platform of the temple of Jupiter and the temple of Bacchus, but perhaps future excava-

tions may clear up this point. Possibly there once existed, or there was intended, a similar temple on the north side, thus forming a trinity of temples and completing a wonderful and symmetrical composition. Passing eastwards, the angles made by the hexagonal court with the propylæa, and especially with the great court, are very awkward. From a purely constructional point of view they are, of course, perfectly correct as showing the shape of the court inside, but for all that the acute angles so formed in the re-entrants are very ugly.

The whole of the buildings are raised on a platform about 25 ft. above the ground, this platform being vaulted inside. The main buildings, which extend for upwards of 300 yards from east to west, are approached from the east through the propylæa, 160 ft. wide and 36 ft. deep, flanked by side pavilions about 37 ft. wide, making a total width of about 235 ft. The propylæa was reached by a flight of 51 steps, in three stages, 160 ft. wide; but these were destroyed by the Arabs, and all that exists to-day is a narrow stair after the same pattern erected by the German mission. The propylæa consisted of twelve red-granite Corinthian columns in antis on pedestals between the pavilions, with a full entablature, which was carried round the wings over pilasters—four on the front and a similar number on the returns. The intercolumniation of the two central columns was about half as wide again as that of the remainder, the entablature being carried over in the form of a semicircular arch under the pediment. This feature is



6.—LEANING COLUMN OF THE TEMPLE OF BACCHUS.





7. DETAIL OF CORNICE OF THE TEMPLE OF JUPITER.



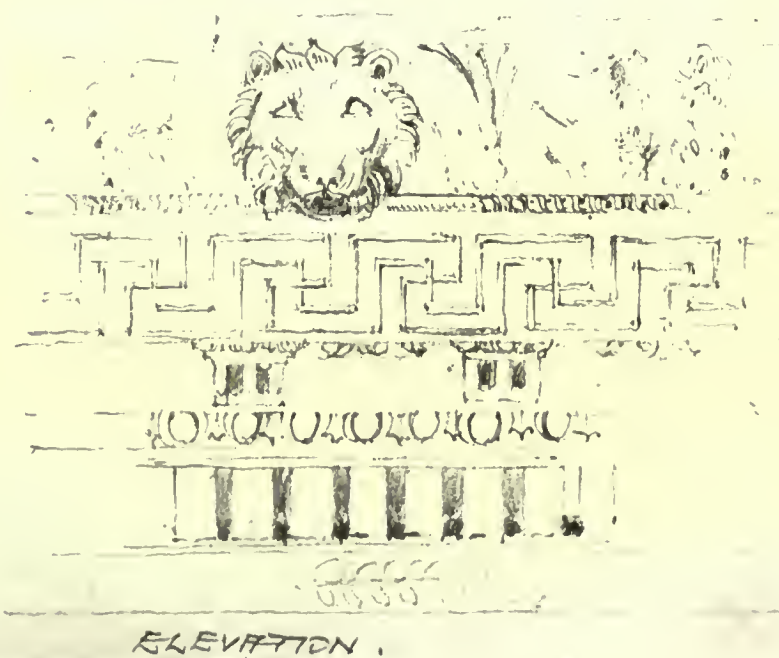
8. MASK IN THE FRIEZE OF THE TEMPLE OF BACCHUS.

typical of Roman temples in Syria, being employed at Palmyra, Damascus, and other places, and probably also at the two temples here, though Fergusson shows the temple of Bacchus with a straight entablature.\* Two square Corinthian pillars separated the propylæa from the pavilions, and the order is carried round on the inside over pilasters, with niches between having triangular and segmental pediments. These pavilions are now in ruins, but sufficient original work remains to show that they were carried up with an attic story. The propylæa had either a flat terraced roof, or one covered with tiles. Three doorways in the back wall of the propylæa, which is also decorated with niches, communicate with the hexagonal court: the central door 26 ft. high and 18 ft. wide, with threshold in one solid block the full depth of the doorway, the two side doors 15 ft. high and 10 ft. wide. From this central

\* "History of Ancient and Mediaeval Architecture," by James Fergusson, Vol. I, p. 325

doorway there bursts on the spectator the wonderful vista through the two courts to the temple of Jupiter beyond—an idea of which can be obtained from the photograph which was taken from the top of one of the winding staircases between the doorways which lead to the roof of the propylæa (illustration 2).

The first court is built in the form of a regular hexagon 212 ft. in diameter, with six irregular rooms in the angles for the use of the priests, and between these rooms are four oblong rectangular exhedræ, each with four columns in antis in front. The walls of the exhedræ are decorated with rows of niches with pediments over; in fact this motif is used throughout the whole group of buildings. About 25 ft. in front of these exhedræ was a row of columns standing on a stylobate of three steps and carrying a timber roof, thus forming a covered loggia round the centre hexagonal space, which was open to the sky. Nothing remains of this peristyle except a few bases of the columns. On the western side of



9.—DETAIL OF MAIN CORNICE, TEMPLE OF JUPITER.

(From a Drawing by G. Berkeley Wills, A.R.I.B.A.)



the court are three doorways opposite to those of the propylæa, which lead to the great court.

The great court measures 385 ft. in width, including the exhedræ, and 400 ft. in length; on each side are five exhedræ, three oblong and two semicircular, with columns in antis in front as before, and decorated with rows of niches under the entablature. The lower row of niches of the semicircular exhedræ are semicircular in plan, with shell-pattern vaults and pilasters with segmental pediments, the upper row having triangular pediments and rectangular recesses. The lower row of niches in the oblong exhedræ had no pediments. The semicircular exhedræ appear to have been covered with semi-domes, and it is interesting to speculate how these domes worked in with the roofs of the oblong exhedræ. About 25 ft. in front was a row of rose-coloured granite columns with limestone tops and bases on a stylobate of three steps, carrying a roof, as in the hexagonal court. These columns, of which there were twenty-eight on each side, were 25 ft. high, with beautifully sculptured capitals and enriched cornice. This court is littered with sections of columns, architraves, cornice, and capitals, one specially interesting fragment being one of the end stones of the horizontal cornice of the temple of Jupiter at junction with the pediment, showing the angle of the pediment, and looking absolutely enormous at such close quarters. In the centre of the court towards the west end stands the great sacrificial altar, measuring about 35 ft. by 30 ft.; it was covered by the floor of the basilica built here by Theodosius, but has been excavated by the German mission. On either side were basins 68 ft. by 23 ft., with retaining walls 2 ft. 7 in. high, square and curved on plan, and decorated with ox heads and swags or Cupids on porpoises, and serpent-headed Medusas.

On the western side of the court stood the temple of Jupiter, about 25 ft. above the level of the court, with its flight of steps in three stages 175 ft. wide projecting 50 ft. into the court. It is not clear how the peristyle of the court terminated at the western end, or whether there were any steps down to the lower level between them and the substructure of the temple. The lower steps are covered by the basilica built by Theodosius from materials taken from the temple, and afterwards rebuilt in the Byzantine period, when the orientation was corrected; other portions of the stairs were also used as steps to the western apse, and are remarkable for the size of the stones employed, ten or twelve steps being cut out of one solid stone.

Mr. Michael M. Alouf, the author of an excellent handbook "History of Baalbek by one of its inhabitants," to which I am indebted for much of the historical information of the place, in writing of this court says: "All authors in speaking of the ruins of Baalbek have unanimously given the name of Great Court to the immense square which separates the hexagonal court from the temple of the Sun. My opinion is that it would be more correct to call it the Pantheon, because it has certainly been used for the worship of all the gods honoured in this country. And this hypothesis is confirmed by the number of exhedras, which corresponds exactly with that of the principal divinities of Olympus. Each exhedra must have been consecrated to the service of one of the twelve gods of mythology, the centre of a group of minor divinities. I have been able to count 230 niches, and, if one added to them those of the hexagonal court, the total number would be 330."

Whether this theory is correct, or whether this great temple with its courts was dedicated to Jupiter—Baal—the Sun god,



10.—TEMPLE OF BACCHUS FROM THE NORTH-WEST.



alone, one cannot fail to be impressed with the grandness of its scale and the richness of its decoration. Much of the detail shows indications of the decline of the art, and was probably executed towards the end of the third century, but the exuberance of the carving is not out of place in such a climate. The whole place at any rate creates a wonderful vision—the great court in the glare of the Syrian sun enclosed by deep loggias, set up above the plain and cut off from the world by the everlasting bare limestone mountains—their snow-capped tops half hidden in the haze—a fit setting for all the rites of paganism. The never-ending column of smoke ascends in a thin vertical line from countless sacrifices upon the huge altar, with the dark portico of the great temple towering up behind. Or again when Jove expresses his anger with frail mortality by the din and flashings of an Eastern thunderstorm, the rain comes down in sheets, causing the lion-headed gargoyles to spout water from every cornice, and the huge buildings quake and reverberate with his mighty voice.

The great temple of Heliopolitan Jupiter was a decastyle peripteral Corinthian temple with nineteen columns on the flanks. It measured 310 ft. in length and 175 ft. in breadth, and, according to Fergusson, of Corinthian temples it was second only in size to the temple of Jupiter Olympius at Athens. It stands on a podium constructed of immense stones already referred to, 25 ft. above the great court and 50 ft. above the ground. The columns which were unfluted, with the possible exception of the inner columns of the pronaos,

were 65 ft. high, 7 ft. 4 in. in diameter, and carried an entablature 13 ft. high. A quick sketch of a section of the cornice which lies on the ground on the south-east side is shown in illustration 9. The columns were built in three pieces, and the bases are 8 ft. high. All that remains of this great temple is six columns of the southern peristyle with entablature as seen in illustration 4, and part of the substructure on the south, north, and west sides. On the east side the vaults have been broken down and the platform is in ruins. Of this substructure and the wall round the temple, Mr. Alouf says: "The temple is surrounded on three sides by a gigantic wall built of enormous blocks of stone. The wall is at present lower than the bases of the columns of the peristyle by 30 ft. on the south and north, and by 15 ft. on the west. The south and north walls are formed of nine stones only, each measuring 33 ft. in length, 14 ft. in height, and 10 ft. in breadth."

In the west wall there are six blocks, and this course formed the plinth built over courses of smaller stones which presumably were not intended to be seen. Above this plinth on the west side is the "trilithon" of three stones averaging 64 ft. long, 14 ft. wide, and 12 ft. thick. The south and north sides were prepared to receive a similar course of stones, which would have brought them up to the same level as the trilithon, and it is probable that the huge stone in the quarry was intended for this. Above this row another course with a cornice was intended to be built, thus bringing the wall level with a stylobate or the bases of the columns of the peristyle.



11.—GREAT DOORWAY IN TEMPLE OF BACCHUS.





12. INTERIOR WALL OF THE TEMPLE OF BACCHUS.

The space between this wall and the foundations of the peristyle was built in solid—the whole forming a huge podium with cornice and plinth about 50 ft. high. It is practically certain that this podium was never finished, as it is unlikely that stones of such size would ever be completely removed when once in position, and it was without doubt the work of the Romans and not the Phœnicians. Spiers considers\* that the temple was never completed either, as no trace of the cella walls can be found; but this argument is not conclusive, since it is known that the main cornice and pediments were built, and of course the walls of the cella were just the material the Arabs required, and took, for their fortifications.

The ground on the south and east sides of the temple is littered with fragments of huge size and scale: great blocks of shafts of columns, bases and sections of architraves and cornice beautifully and lavishly carved, accentuate the impression of the grandeur and richness of the original conception, and give one the feeling of walking about in a Piranesi drawing.

The smaller temple, now thought to have been dedicated to Bacchus, is considered to be the finest and best preserved Roman temple in Syria; it stands on the south side of the temple of Jupiter and the great court, at a lower level and apparently quite disconnected from them. The temple is octostyle peripteral Corinthian, with fifteen columns on the flanks and a

portico four columns deep. It is raised on a podium of perfectly jointed masonry 225 ft. long, 110 ft. wide, and 15 ft. high, approached by a flight of steps the full width in three stages. The Arabs have built a wall across these steps from the walls of the great court terminated in a large tower at the south-east corner of the temple. From this tower the photograph of the detail of the capitals and entablature was taken (illustration 13). The columns are 60 ft. high, in three blocks, and are unfluted, with the exception of the inner columns of the pronaos. The necking of the unfluted columns is finished with a plain chamfer instead of the usual ovolo and fillet. To-day only nine columns of the north peristyle remain, three of the west, and four of the south, besides which there is on this side part of the shaft of another column leaning up against the wall of the cella, the blocks being held together by the dowels. Two fluted columns of the portico are left standing. The peristyle is 10 ft. wide, the roof being formed of large blocks of stone richly decorated on the under side with sunk coffers, hexagon, triangular, and lozenge shaped, which contain the busts

of gods and goddesses—Mars, Diana, Bacchus, Ceres, Plutos, and possibly Ganymede, can all be recognized either in situ or lying in the vicinity, the spaces between these coffers being decorated with fruit and foliage and bands of enrichment forming six-pointed stars.

The beautifully sculptured and proportioned doorway leading from the portico to the cella measures 43 ft. in height and



13.—CAPITALS AND ENTABLATURE OF THE TEMPLE OF BACCHUS.

\* "Architecture of Greece and Rome," by Anderson and Spiers, p. 171.



21½ ft. in width, the architrave being 5 ft. wide. The centre key block, which had fallen down, has been replaced by the German mission nearly up to its original position, and, as Spiers remarks, it is difficult to understand why this entablature was constructed in three pieces when it could so easily have been built in one piece—the threshold is in one piece. On the soffit of this doorway is carved an eagle with outspread wings holding in its beak wreaths of cedar cones and flowers, and in its claws the caduceus of Mercury, patron god of doorways: the jambs are also carved. On either side of this entrance are pylons in which are small staircases leading to the roof. The southern staircase is in ruins, but it is possible to ascend the northern, whose last six steps are in one block. From this point the photograph of the six remaining columns of the temple of Jupiter was taken (illustration 4). Here a fine view is obtained of all the ruins, and an excellent position from which to examine the temple of Bacchus. The construction of the roof of the peristyle with the huge blocks of stone can here be seen at close quarters, and a bird's-eye view is obtained of the interior of the temple. On each side of the cella, raised on pedestals 9 ft. high, standing on a stylobate of three steps up from the floor, are six fluted engaged Corinthian columns with full entablature returned round over the columns: between the columns are two rows of niches.

Illustration No. 12 shows the north side of the cella, and on the left of the picture can be seen the start of the entablature over the screen to the sanctuary. The sanctuary is raised 13 ft.

above the level of the naos, and is reached by a staircase divided into three parts by balustrades which, as can be seen by some fragments, were carved with bacchantes dancing. Two Corinthian pillars stood at the head of these stairs with arcades to the side walls, beneath which were steps to the treasury below. Four narrow pilasters still exist on the face of the west wall of the sanctuary, and were probably part of a screen or a baldachino over the figure of the god. The whole interior must have been most sumptuous, even though the detail was not perhaps altogether in the best manner. From our vantage point on the roof, or rather the tops of the cella walls, it can be seen that it was

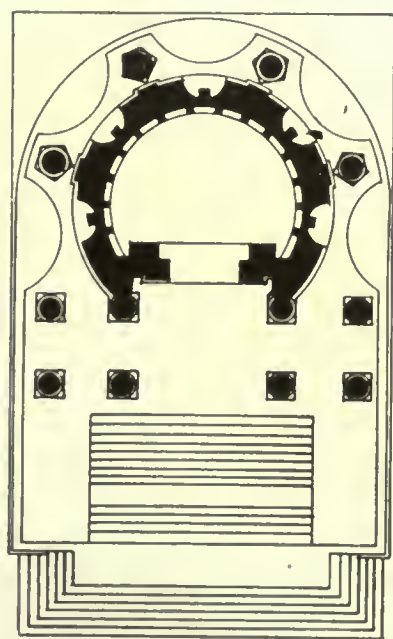


14.—THE TEMPLE OF VENUS.

quite possible for the sanctuary to be vaulted: but although the engaged columns of the cella lessened the span a good deal it is obvious that the cella must have been covered with a timber roof.

About 200 yards south of the acropolis is a small temple, sometimes called the circular temple, and supposed to have been dedicated to Venus. The photograph and plan (the latter copied from Mr. Alouf's book) sufficiently explain the building. The columns are monoliths 26 ft. high, and presumably the temple was domed, with possibly a statue on the top and statues over the columns. The weakness in the design of the entablature curving back from the columns to the wall is accentuated by the present ruinous condition of the building.

The German mission did much good work at Baalbek in the way of discovery and preservation during the last ten years before the War, but a vast amount remains to be done, and done at once. Presumably by the Peace terms the French will be given the protectorate over Syria, and it is to be hoped that they or the Allies will appoint a commission to take charge of the whole place without delay, and that funds will become available to carry on the work of preservation even if a large scheme of restoration is not feasible. Many parts of the buildings threaten to fall into ruins at no distant date, and some of the columns of the temple of Bacchus are leaning outwards. It is surely worth while to make a thorough exploration of these ruins in order that doubtful points may be cleared up, and to preserve this, perhaps the finest scheme of Roman architecture in the world, for future generations.



• SCALE OF METRES •

15.—PLAN OF TEMPLE OF VENUS.



# WAR MEMORIALS: SUGGESTIONS FROM THE PAST.

## I.—Wall Tablets.

By WALTER H. GODFREY, F.S.A.

AFTER every great war man's thoughts turn naturally to fashioning a visible memorial of the struggle from which he has emerged. The monarch, or the captain of great armies, raises an earthwork, a triumphal arch, or a towering fane like the Batalha of King John of Portugal, to set before the people the glory of his arms. Democracies may also desire to do likewise, though with less chance of success, for divided counsels prevent the employment of the highest talent. *Quot homines tot sententiae*. However much Democracy vaunts her freedom and thinks she loosens fetters, yet she forges for herself chains to which many a tyrant's bonds are but silken threads. So to-day we canvass suggestions for memorials as diverse as the fish in the seven seas, and in every county, town, and village we find ourselves (often hopelessly) at variance.

The criticism of which we are none of us sparing in regard to our neighbour's schemes springs mainly from an instinctive fear that these memorials, destined, as it is fondly hoped, to defeat Time, will be in some way unworthy of their

purpose and will fail to harmonize with the best traditions of this curious but historic and beloved island of ours. We are all of us—whether artists or not—vaguely conscious of the shortcomings of public art in England, and the utilitarians find unexpected allies in those who dread the defilement of our market squares, village streets, and quiet churchyards by the uninspired products of modern commerce. Yet there are many who have not lost faith in another renaissance of our native art, and these shall be as the ten just men—a precious pledge for the morrow.

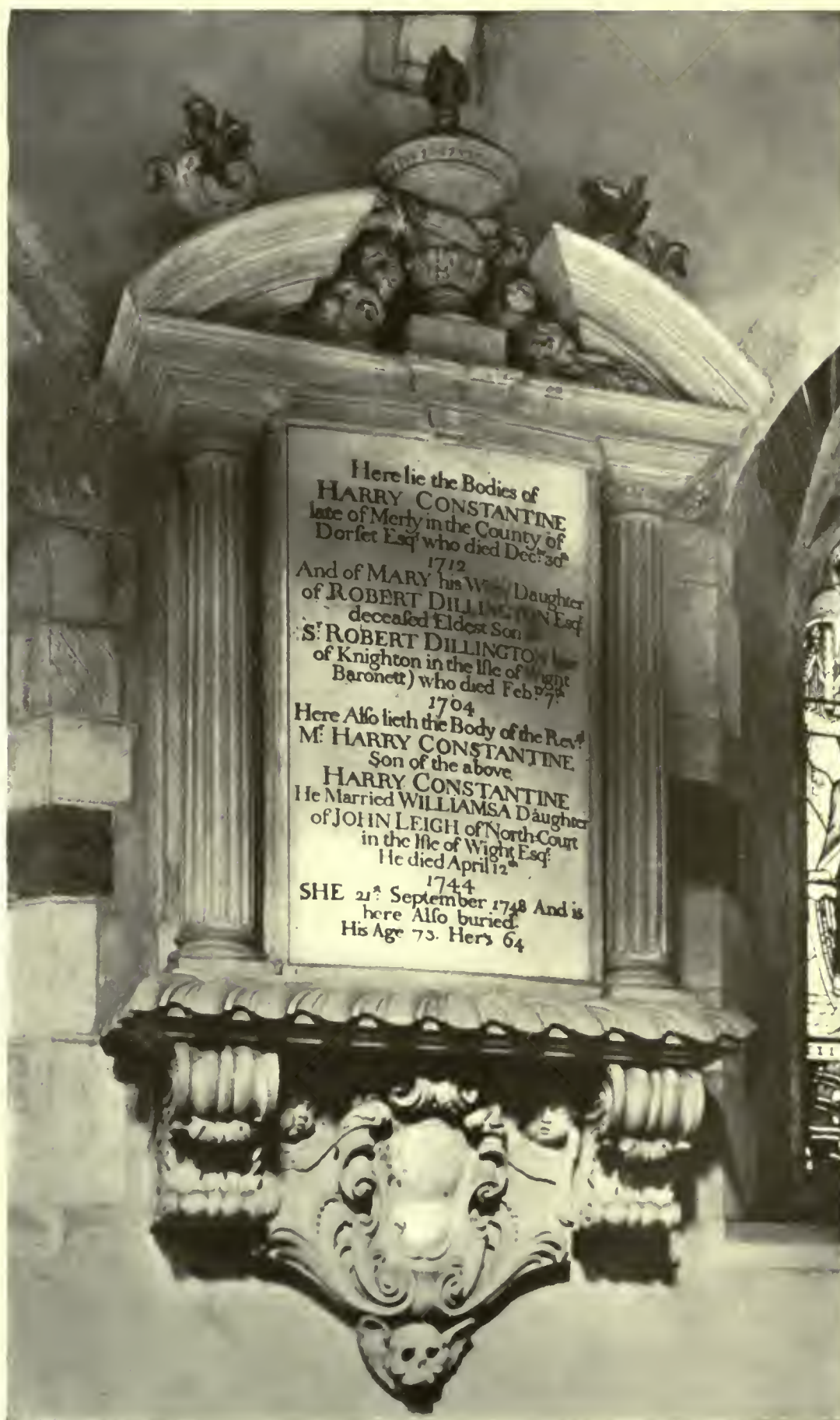
If I read the times aright there is more need for an effort to call forth and unite the propitious forces in our land than to criticize and condemn the widespread desire for memorials. Everywhere there are to be found people who have educated their own taste, folk who know what the English craftsman has produced in the past and who can be trusted to discriminate between the genuine expression of an artist and the false productions of those who exploit the popular demand without knowledge, inspiration, or even sincerity.



IN GOUDHURST CHURCH, KENT.



AT SEDLESCOMBE, SUSSEX.









But what is to be the rallying point for those of us who would see the memorials of the Great War taking a worthy place among the historical monuments of the land? Is it to be in a frank departure from all precedent, such as the youthful enthusiast preaches with so much ardour and persistence? Is it to be in a minute examination of modern conditions and aspirations, the spirit of which, when all is said, so often escapes contemporary perception? Is it to be in a puritan denial of ornament, an abstinence from the pomp of colour and heraldry, which are meaningless only to those who have never revelled in the pageant of the muses? Or is it to be in the work of the great artists of the past which still attracts the voyager and the student, however much it is decried by those who set wages above workmanship and material comfort above pride in their craft?

Let those who subscribe so readily to the doctrine that the world of to-day is different from the world of Caesar, Charlemagne, or even Napoleon, pause and beware lest they miss the paramount lesson of the late War. The confident prophecies of the modernist were falsified in 1914: the world leaped to the embrace of a mighty quarrel, and history repeated some of her most momentous chapters. Will this not teach us—the children of these latter days—humility: teach us, too, to reverence the great men and women of all ages, and the vehicle through which our race has expressed its deepest and constant instincts, the vehicle of art?

For many years the voices of those who have pleaded for a serious study of the past, for a respect for tradition and for the acceptance of its teaching, have been condemned as the cry of those who look back, and who would set some arbitrary period to progress. But our recent suffering will make men look on the past with other eyes: Nature has again proved in her stern fashion the solidarity of all ages, and what has seemed to many as out of date becomes suddenly an apt and intimate expression of our latest thought. The rallying point,

therefore, of those who seek a just and noble form for the records of the War will be found, as ever, in the work of men who learned and profited by the same lessons in ages not so very different from our own, and especially in the work of the artists of our own nation, who in many ways were supreme in the tasks to which they put their hand.

It is a commonplace of English history that we have clung more closely to a mediæval concept of life than any others of our peers among the European nations, and the Englishman's home and family life still reflect in many ways the character of the past centuries which have moulded and formed us. To this we may attribute in some degree the extraordinary number of private memorials in our beautiful parish churches, simple but charming tablets for the most part that hold and proclaim the memory of those who figured ever so little in the local history of town and hamlet. Epitaph-hunting has attracted many amateur students of country lore, but few have troubled to collect the actual form of these memorials and collate the types which the artist and mason employed with such evident enthusiasm. Such a collection would be made with difficulty, as these tablets are seldom included in subjects chosen by the local photographer, and their position on the church walls often precludes a satisfactory view being obtained. Yet it is infinitely worth the making. There are few of our old parish churches that have not one or two delightful examples, and in some, both in London and in the country, there is quite a display. Their form and workmanship, their variety, their detail in carving, heraldry, lettering, are all noteworthy. Viewed as a collective product of craftsmanship they form a very important section of English art, and it is surprising that they have not received the recognition or the serious study that they deserve.

Now, in considering the application of these early models to the needs of the present day we must differentiate the essential from the accidental features of their design. It has been the custom at different times to make use of various emblems for



IN BRIGHTLING CHURCH, SUSSEX.



IN PETWORTH CHURCH, SUSSEX.



IN BATTLE CHURCH, SUSSEX.



the decoration of memorial stones to the dead. The Greeks, when they did not depict the deceased in some familiar posture as in life, showed the exquisite urns used in their ceremonial libations. The Romans, whose tombs were in the form of altars, used the sacrificial emblems. Early mediæval slabs were incised with the cross, but the later Gothic monuments had architectural features, the more important being furnished with recumbent effigies. With the Renaissance the main elements of the mediæval tomb were retained, only with a complete change in detail and architectural forms and enrichment, and a plentiful display of heraldry. The part played by the little figures and heads of amorini or cherubs in Italian ornament caused their early adoption in English memorials, and they became a familiar feature in the seventeenth- and eighteenth-century tablets, until in the latter century the funeral urn found new favour, and with it emblems of death, such as the skull, with figures expressive of grief and tears.

These varying types of fashions of ornament will necessarily not appeal to every period, and many of them are quite alien to the taste of the present day. The specific form, however—whether cherub, urn, or skull—does not matter, the important thing being the method of treatment, and not its subject. We can ourselves choose from all the wide range of subjects to our hand the things which we may deem appropriate to link with the memory of those we would honour, but none the less we shall find that the artists of old have much to teach us in the general design and the handling of the detail.

It is not easy to translate into word and phrase the peculiar charm of the tablets of the sixteenth, seventeenth, and eighteenth centuries, but the effect is unmistakable if we compare some of them with the memorials of the Victorian period on the walls of the same church. To say the latter are the products of modern commercialism is often to lay an unfair stigma on the mason, for numbers of these unpardonable exhibits are the work of

artists who could and should have done better if their vision had not been clouded by an age which was too self-confident to learn of its predecessors. In almost all instances the uncertainty of artistic purpose is in a direct ratio to this strange self-confidence and complacency. Now, the older examples are amazingly direct in the expression of a consistent purpose. The *raison d'être* of a memorial is its inscription, and the panel bearing it—if not of shield form—is in the majority of cases a slab of simple rectangular or circular shape. Great care is shown in making the inscription a finished work of art, the lettering being vigorous, fine in outline, and beautifully set out. Gilt lettering on a dark background such as black marble is usually chosen as giving the effect of a picture within its frame, and nothing is more pleasing or more fitted to its purpose. When the whole tablet is in the form of a shield it is not necessary to use a dark marble for the inscription, since the shield is chosen itself for the display of the lettering. But in all other cases the lettered panel should be the core of the whole design; and if a dark colour, the architectural frame around it will appear logical and satisfying.

The first essential, then, of the wall memorial is its inscribed slab; and the recent revival of lettering, and the abundance of fine examples in all old work, should effectually abolish all excuse for the repetition of certain expressionless and hideous lines of variegated characters which spoil many a church wall. Beautiful lettering is in itself a very great ornament to a public building, and in a church it should be one of the most precious and delightful pieces of detail. In old work there are many little devices which make for charm; but the chief aim of clear, direct legibility is seldom lost sight of. The best inscriptions may be said generally to consist of the fewest words, for reticence allows the compensation of a juster scale, and the individual letters have more opportunity for the expression of character. But when long inscriptions are necessary, one



OUTSIDE FAIRFORD CHURCH,  
GLOUCESTERSHIRE.



OUTSIDE BARNES CHURCH,  
SURREY.



IN BURFIELD CHURCH,  
OXON.





In Tewkesbury Abbey, Gloucestershire.



In South Molton Church, North Devon.



In Felbrigg Church, Norfolk.



In Atherington Church, North Devon.

Plate III.

SOME RENAISSANCE WALL-TABLETS.

July 1919.







IN TIVERTON CHURCH, DEVON.

or may be recessed, and, if broad enough, may bear heraldic and other devices. For small tablets such a treatment may be made quite adequate; but it is more satisfying to the eye to see some means of support. This is provided normally by a moulded ledge or plinth on brackets, which forms a base to the panel. The base suggests an overpiece in the way of cornice, entablature, or pediment, and this in its turn calls for some features at the sides which shall connect the upper and lower portions, and bind the whole into one design.

The wall tablet as thus constructed does not, of course, differ materially from other normal architectural features, such as a doorcase, chimney-piece, reredos, etc., except that it is not supported by the floor, and that its ornament is concentrated about the central feature of the inscription. It is perhaps less a definite part of the building than other fixtures, and yet it is a fact that it is more successful when treated architecturally than when it appears as a piece of purely decorative furniture lodged on the wall. In both the Mediaeval and Renaissance periods the fittings of a building used all the constructional motifs in little, and in this practice the artists who built up



IN COMBE MARTIN CHURCH, N. DEVON.

should aim at a general uniformity and harmony, which give to the panel a kind of articulate texture. It will be noticed that in many old examples where words are cut in capital letters, these are of the same height as the body of the small or "lower-case" letters, and by this means a general consistency of line is maintained throughout. Needless to say black letter or mediæval script should not be employed: there are enough varieties of Roman forms to satisfy the most fastidious, and the use of Gothic letters is merely an annoying anachronism which is condemned from practically every point of view.

In the building up of the frame to the inscription slab, we may turn to the old examples as an unfailing source of inspiration. In them we shall find that the various parts, though decorative only in intention, are yet logical structurally. There are instances of small panels which are surrounded only by a simple frame, moulded or carved with appropriate ornament. Such frames may project beyond the face of the inscribed tablet



OUTSIDE PETWORTH CHURCH, SUSSEX.

our style sound the secret of success. In the examples illustrated here will be seen the free use of column and pilaster, cornice and pediment, arches, brackets, consoles.

In one or two instances subsidiary panels are introduced below as at Combe Martin and Atherington, or above as at Tiverton. The first-named shows the treatment of a bust, and is an excellent model for a memorial of the present day. The examples of the shield, or cartouche, so often made charming by infant forms, as at Fairford and Burfield, might well be more often reproduced. In other points the illustrations may be trusted to speak for themselves; in heraldry only they may seem out of date to the commoners of a practical age. But the War has revived and created a thousand badges and emblems, which can be treated as effectively as any of the charges of the old coat-armour; and the designer of war memorials who omits the regimental badges and the soldier's insignia is missing one of his chief opportunities.



# GEMS OF ARCHITECTURE: A SCOTTISH EXAMPLE.

## V: Earls hall, Leuchars, Fife.

By NATHANIEL LLOYD, O.B.E.

(Concluded from p. 114, No. 271.)

LEAVING the clipped yews, we cross the grass pathway (illustration 12), with flagged margins, having on each side yew stalls, in each of which flowers are grown.

Then comes a terrace with flower borders, from which we look across the croquet lawn, bounded by a high wall and having a shady summer-house by Sir Robert Lorimer in one corner. The sweep of roof and the substantial stone columns carrying this are worthy of attention. Crossing the croquet lawn and looking back to the house one may get a good idea of the garden between, as seen in illustration 11, and it is from such a distance that one realizes the value of the great ilex-tree in the corner of the courtyard. Its lower limbs

have been cut away that windows may not be robbed of light, and it stands there a strong argument for judicious retention of trees, even when quite close to a house. Illustration 13

represents Mrs. Mackenzie's little garden of clipped box. Here are fowls, ducks, and other inhabitants of the farmyard, faithfully limed in box, together with cones, spheres, and other

geometrical forms bearing initials, monograms, and similar devices. Illustration 14 shows the house from the east, on which side is the kitchen-garden.

Entering the house by the doorway in the angle (Fig. 6 last issue) one gains access by a stone newel staircase to the hall, the flagged floor of which is borne on the stone vaulting over the ground-floor chambers. When Mr. Mackenzie came to Earls-hall he found this room divided into two apartments (an alteration apparently made during the early half of the eighteenth century), and he accepted this

partition by erecting the open-baluster screen shown in illustration 15. This is a copy of the screen at Falkland Palace. The farther room shown in this photograph is used as a dining-room.



10.—CROQUET-LAWN AND GARDEN-HOUSE FROM YEW ARCHWAY.



11.—VIEW FROM GARDEN-HOUSE ON CROQUET-LAWN.





Plate IV.

EARLS HALL, LEUCHARS, FIFE : VIEW FROM TOPIARY GARDEN.

July 1919







12. THE YEW WALK.

The details of the hall and its interesting furniture are shown in illustrations 15 and 16. In the far corner of the latter is the great press or wall-cupboard with its imposing display of pewter. Hangings of arras furnish what would without them be bare cold walls. There are three exceedingly rare chairs—one in front of the press, two in the foreground (before the fireplace) of illustration 15. These are Scottish forms of the French caquetense chairs, English specimens of which are so scarce; but Scottish forms, having regard to the intimacy between the Scottish and French Courts, are naturally more plentiful. Even so,

they date from the middle of the sixteenth century, and it would be difficult to find any to equal the two farthest from the camera in illustration 15. There are two other chairs having bowed arms, which are probably not much later in date than the three to which reference has been made. Attention should also be drawn to the exceptionally long oak chest on which are three pewter dishes, and to the delightful little "joined" stool in the centre of the hall, with its slender double-spiral legs and its bowed stretchers.

Passing through the open doorway shown in illustration 15 we enter a little drawing-room, one corner of which (that from which illustration 17 was taken) includes the area of a circular turret. Here Mrs. Mackenzie has gathered together fine needlework cushions, chair coverings, and wall-hangings. The bowl on the floor contains glazed earthenware carpet bowls of bright and varied colourings. From the back of this room a door leads to another stone staircase ascending to the gallery, a good idea of



13.—THE BOX GARDEN.



14.—NORTH END OF MAIN BUILDING.

which may be obtained from illustration 18. The paintings on the boarding of the segmental roof had been much injured by damp when their repair was undertaken, and owing to the condition of the wood itself their preservation presented exceptional difficulty. Ultimately they were removed piece by piece, mounted on fresh wood, and, after the roof-timbers had been repaired, secured in their original position. The paintings were so faded that it was thought necessary to restore them. The panel over the fireplace bears the arms of William Bruce and date 1617. The inscription runs:

ÆDES . HAS . EXTRVÆ.  
BAT. D. W.B. AN. 1546  
EXTRVXIT . TANDEM  
W.B. EIVS . PRONEPOS  
ANNO . 1617

Such painted decoration of galleries appears to have been fashionable in Scotland during the late sixteenth and early seventeenth centuries.





15. The Hall : South End.

16.—The Hall : North End.  
EARLS HALL, LEUCHARS, FIFE.





17. Drawing room



18.—The Gallery.

EARLSHALL, LEUCHARS, FIFE.



At Crathes there is a painted ceiling where the joists and boards between are decorated with figures and lettering. The date of this is 1599. At Pinkie, near Musselburgh, is a gallery the boarded roof of which is painted in panels of various forms, filled with a variety of pictorial subjects and geometrical devices, all of which have a strong Italian character, of date 1613.

Decoration and inscriptions such as those at Earlshall have proved exceedingly attractive to certain art students and designers who have reproduced them with their own variations *ad nauseam*. The originals are but slightly developed forms of art, and the homely quaintness of the proverbs is too slight to bear such "damnable iteration."

## A MODERN COUNTRY HOUSE.

**H**ILLTOP, Sunningdale, the residence of General Sir Bruce Meade Hamilton, G.C.B., is an example of a modern country house designed to sympathize with the traditional Georgian manor houses of Berkshire. It was designed in 1914 and completed a year later. Standing on the highest part of the famous Sunningdale Links, it features at a distance as a pavilion of reticent design, but on closer inspection it is found to possess all the characteristic charm of a Georgian home. The grounds, formed on a site in the middle of the links, have been planned to sympathize with the lines of the house, and the garage takes the position of the traditional stable and coach-house associated with old houses of this character. The entrance gateways and treillage reveal similar features of the eighteenth century.

From the plan reproduced on page 19 it will be seen that much careful thought has been given to the general layout of the estate and the disposition of the house with regard to it. The architects have contrived to produce out of a site of somewhat irregular formation a remarkably neat and compact arrangement, which is yet mostly symmetrical in its various individual parts. Within a large five-sided figure are contained the entrance-drive, house, and garage, with a croquet-lawn, plantation of bushes, and pergola to the rear. To the right of the house is the kitchen-garden, and above this the tennis-court; while the rectangular figure formed at the top angle of the site is divided into two parts—one a grass walk containing a summer-house and the other a plantation with a meandering pathway through it.

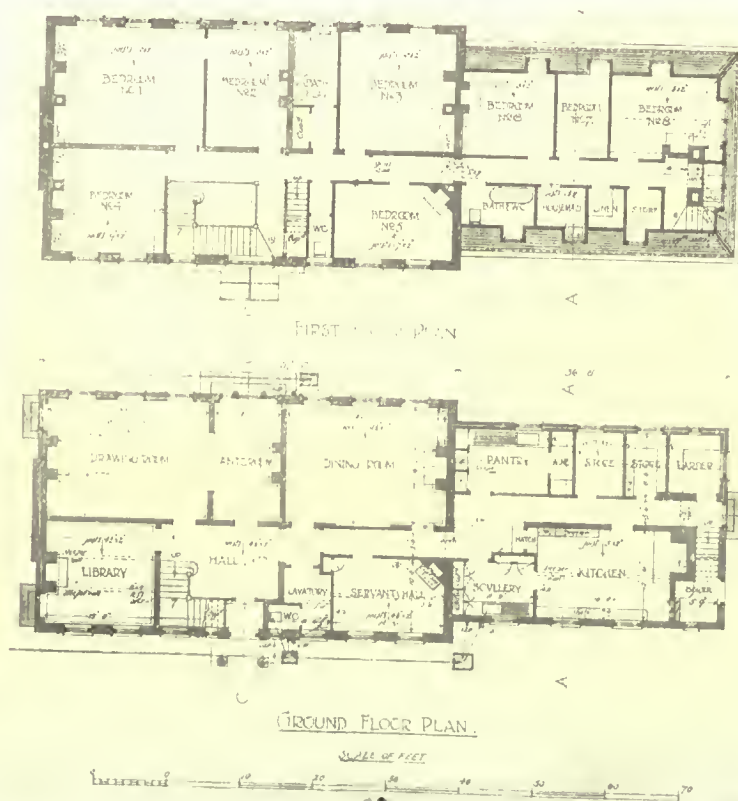
The house is compact in arrangement, the principal reception-rooms facing south, a special feature of the planning being the servants' wing with kitchen, scullery, and offices on the ground floor, and servants' bedrooms over.

There are various buildings on the estate, including a garden-house, gardeners' sheds, kennels, etc. In addition to numerous conveniences making for economy and comfort, a central heating plant is designed with radiators at all the salient points. Every detail has been studied to secure harmonious design. The fitted cupboards in the bedrooms correspond in detail with the doors, the locks and door furniture follow historical models, and the chimney-pieces, designed by the architects, accord with the proportions of the rooms.

The house is built of sand-faced bricks from Bracknell, the roofs being covered with hand-made tiles. Messrs. Richardson and Gill, F.F.R.I.B.A., were the architects. Messrs. Norris & Co., of Sunningdale, carried out the work, including the special joinery fittings. Messrs. Russell & Co. installed the system of heating. Messrs. Abercrombie & Son supplied special period fittings. The four grates were selected from among the models of the Carron Company in Berners Street. Messrs. Roberson, of Knightsbridge, supplied the curtains and velvets throughout the reception-rooms to accord with the period; they also carried out specially designed mirrors and fitted floor coverings, rugs, and carpets to suit the rooms and their furniture. Messrs. Shanks & Co. supplied the sanitary ware and fittings, and Messrs. Whiteside & Caslake the door furniture, etc.



Photo: Walshams, Ltd



HILLTOP, SUNNINGDALE, BERKS.  
Richardson and Gill, F.F.R.I.B.A., Architects.





Garden Front.



Entrance Front.

Plate V. July 1919.

Photos: Walshams, Ltd.

HILLTOP, SUNNINGDALE, BERKS.

Richardson and Gill, F.R.I.B.A., Architects.

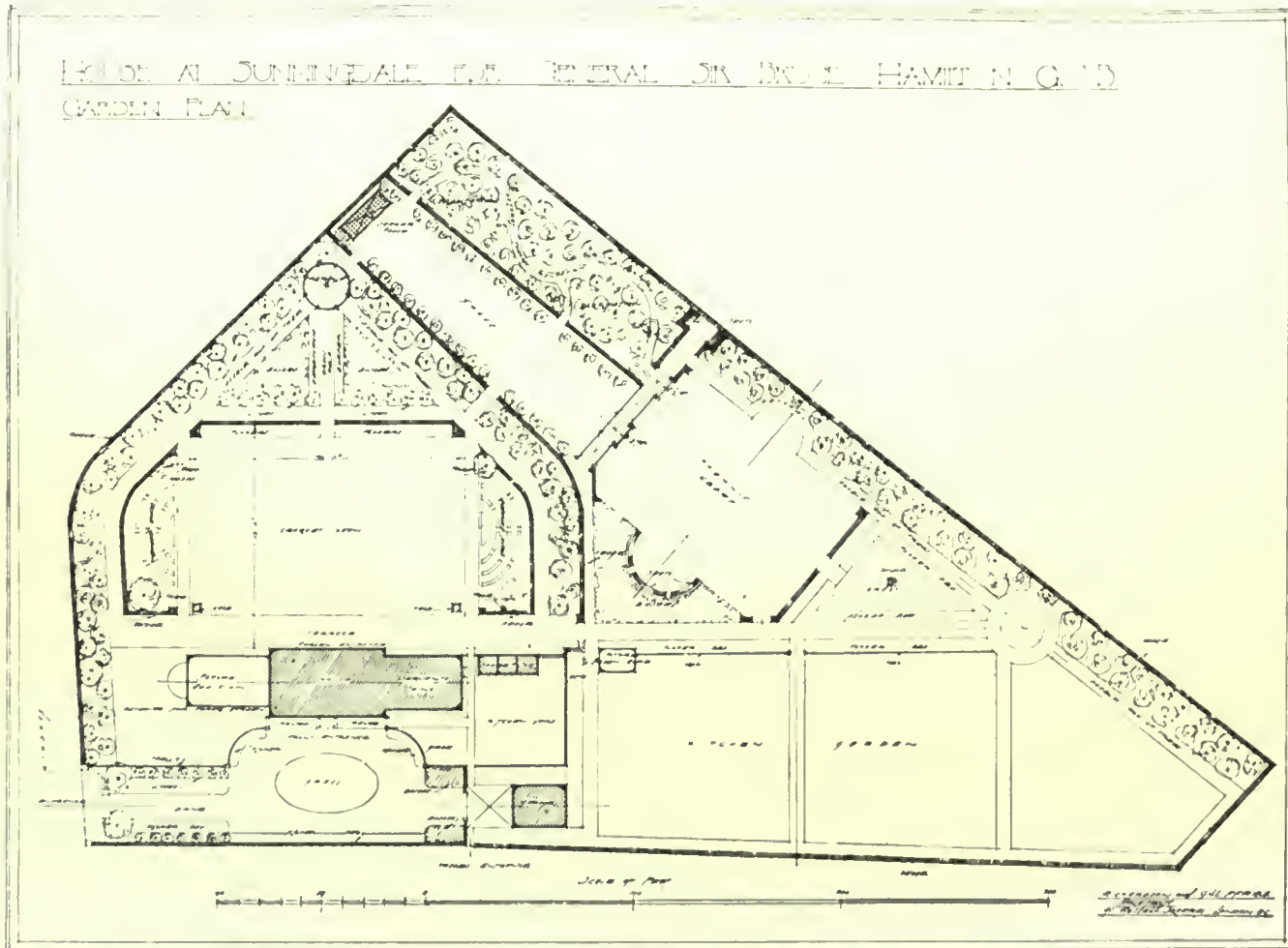






The Entrance Gates.

Photo: Walshams, Ltd.



HILLTOP, SUNNINGDALE, BERKS.  
Richardson and Gill, F.R.I.B.A., Architects.



## A MODERN COUNTRY HOUSE.



Dining-room.

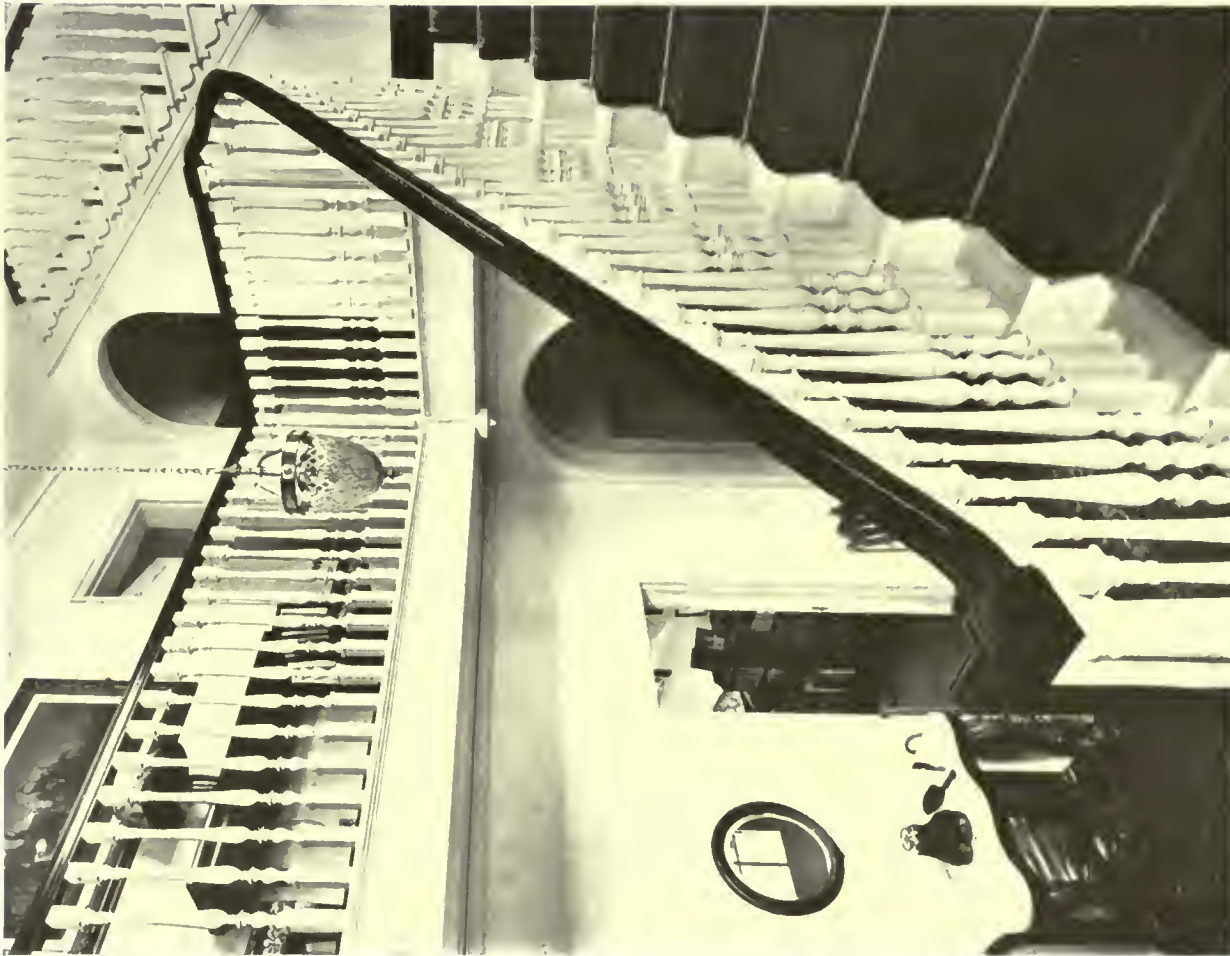


Drawing-room.

Photos: Walshams, Ltd.

HILLTOP, SUNNINGDALE, BERKS.  
 Richardson and Gill, F.F.R.I.B.A., Architects.





*Photos: Walsham, Ltd*



HILLTOP, SUNNINGDALE, BERKS: THE HALL AND STAIRCASE.

Richardson and Gill, F.R.I.B.A., Architects.



# THE ROYAL ACADEMY.

## GALLERY I.

**I**T is noticeable in the present exhibition that the plums are much more evenly distributed than usual throughout the various galleries.

Mr. Munnings, the A.R.A. elect, opens the hall with one of his facile sketches, "Evelyn," while close at hand is "In the Orchard," a bright and sunny work by another but older-established master of technique, Mr. La Thangue, R.A. With regard to him, one is inclined to say that his work is so consistently good that one would like to see him make a digression now, and take the risk of "coming a cropper." Mr. Mark Fisher, A.R.A.'s "Wayside Pond" shows somewhat fidgety handling, in contrast with Mr. J. Coutts Michie's "Winter's Crest," an impressive arrangement of deep browns and shadowed whites.

"The Entombment," by Mr. C. Rhodes, with the "Danaë" and the "Mars" by Mr. H. Morley, painted in imitation of the manner and feeling of the primitives, strikes an anachronistic note in this room and in these days, just as the striking tempera painting on the back of a canvas, "An Evening Breeze," by R. J. E. Moony, does in the water-colour gallery. Mr. R. Eves, as usual, sends most able work in his portrait of Mr. Justice Darling. Even more striking in its fine sense of solidity and construction is "Michael Wemyss, Esq.," by Sir W. Orpen, R.A. elect. Close at hand is one of Mr. Farquharson's inevitable oleographic snow scenes, as popular with the general public as are the productions of Mr. Leader, R.A., and Mr. Peter Graham, R.A. "And the Fairies Ran Away with Their Clothes" is one of Mr. Charles Sims, R.A.'s delightfully fanciful compositions, though his figures, set in an admirably painted sun-flecked landscape, seem to lack the fresh colouring one associates with outdoor life and scenes. A very serious rival to Mr. Sims in sunlit subjects is Mr. Harry Watson, who is one of the outstanding successes of this year's exhibition, for his work is instinct with the joy and the facility of expression one associates with Sargent. The beauty and spontaneity of his "Woodland Stream" in this gallery, his "Midday" in Gallery IV, and his "Sussex Wood" in Gallery X, are undeniable. To be classed with these is Mr. J. Walter West's "Beside the Sunny Loire," an opalescent landscape very serene in its quietude. Of more virile aspect is an harmonious river scene, "The Afterglow," by Mr. Priestman, A.R.A. Most suitably framed in imitation tortoiseshell and black is a remarkably fascinating "Lady in Black," by C. Shannon, A.R.A.

## GALLERY II.

Outside the Architectural Room there are strangely few works in which architecture plays a part. One such, however, is Sir J. Lavery, A.R.A.'s "Ball Room, Londonderry House, 1918," little more than a sketch, which, however, discloses an extraordinarily dismal ceiling.

One of the most lovingly treated portraits in the exhibition is Sir A. S. Cope, R.A.'s, "General Sir G. Higginson, *etat* 93." Extreme insight into and sympathy with nature in landscape is displayed by Mr. Arnesby Brown, R.A., in his "Distant Marshes" and "A Village by the Sea"; these are great pictures painted on small canvases, and constitute fine examples of healthy British art.

Framed in black is a poor sketch of the "Quarterdeck of H.M.S. Queen Elizabeth," by Sir J. Lavery, A.R.A., and an equally unconvincing painting of the "German High Seas Fleet

Caged in Scapa Flow," by Mr. W. L. Wyllie, R.A. Counterbalancing these are Mr. Sargent's exquisite "Cathedral of Arras in August 1918," admirable in its unfaltering sweetness and justness of colour and values, and W. A. Gibson's "Near Montoire," reminiscent of the manner of Harpignies. Mr. S. J. Solomon's "Portrait" shows the mastery that we always expect from his hand.

## GALLERY III.

Mr. D. Y. Cameron's extreme simplification is charmingly carried through in a beautiful colour scheme in "The Sound of Kerrera." "Gassed," by Sargent, is the masterpiece of the exhibition, and probably the only one of many monster canvases therein which justifies its size. The hanging of huge canvases doubtless lessens the labours of a hanging committee, but bears hardly on the many whose better works are crowded out to make way for them. "Gassed" is a truly epic work: the grandeur of line formed by the file of outraged warriors passing between masses of writhing comrades on the ground, reminds us by its nobility of the Parthenon frieze. But it is at the exquisitely gradated colour which pervades the whole vast area that one marvels most. Perfectly drawn and painted as are the figures, they are nevertheless treated as part of a great landscape moment. Mr. Patrick Adam's sound treatment of interiors is well exemplified in his "Smithy." "Where the Ice King Reigns" is a first-rate rendering of polar bears and ice, a subject which Mr. J. Murray Thomson has painted in yet more impressive style in his "Polar Bears" in Gallery VI.

Mr. Tuke, R.A., never tires of painting nude boy bathers. As a rule, though ably depicted, they do not lose their look of models posing out of doors: this year the lad in "Summer Dreams" looks the real unconscious thing. Mr. Lamorna Birch is always interesting. He chooses his subjects with as much perspicacity as he paints them. His "Lamorna" attains the limit of theatricality or romanticism consistent with what we may be sure was absolute truth to nature. Sir David Murray, R.A., in aiming at sweetness, has attained weakness in his "Creed Creek, Stornoway," though in "Sunshine in the Lews" he has hit the mark and won a notable success. Hereabouts one finds a number of rather poor canvases, such as Mr. G. D. Leslie's "Winter Sunshine," Sir L. Fildes's "Bawn," Mr. P. Graham's "Shower Across the Hills," Mr. J. Farquharson's "Day Departing in the West," Mr. H. Adams's "Fair Winter," and Mr. J. W. Schofield's "Durham Cathedral." Mr. Hacker seems not only to varnish his pictures but also his sitters; for example, note the superb polish on the "Rt. Hon. Sir W. Bull, M.P."

Mr. C. W. Simpson scores a success with "The Line Fishing Season," a glittering, lively scene, with seagulls fluttering around the landed fish on St. Ives Harbour shore. Mr. Gwelo Goodman sends from his native land a glowing representation of Old Dutch Colonial architecture in "Stellenberg, South Africa." The same vigorous artist has a huge work of oil-colour power in the water-colour gallery.

Mr. F. Cadogan Cowper has in "The Cathedral Scene from 'Faust'" added another link to his chain of wonderfully brilliant and erudite works. Sir W. L. Llewellyn has painted a number of portraits with all the brilliant finish suitable to so admirable a Court Painter. José Weiss, who for years has been one of our most interesting landscape men, and has rarely been sufficiently well hung at the Academy, sends a fine "March on the Arun." Captain C. E. Turner,



whose name is unfamiliar, shows in his excellent "Channel Patrol" that his is more than a practised hand—a highly trained one.

## GALLERY IV.

In Mr. Sydney Lee's huge "River's Source," as in several of his recent productions of less aggressive acreage, there is positively no relationship between the colour of the blue sky and the bilious landscape, no hint of blue in a shadow, no hint of blue reflection in the stream.

In pleasing contrast is Mr. Claude Hayes's "Sluice," full of rich, juicy colour, and as breezy as a Constable. Also to be admired are Mr. J. S. Hill's "Emsworth," and an opulent "Off the Western Land" by Mr. J. Olsson. "Late News," during the War, in a village street, by Mr. G. Harcourt, is a strong work, though the shadows strike one as being rather too black. Other figure-pictures, "The New Frock," the "Beverley Arms Kitchen," and "Demobilized," in Gallery VII, are worthy examples of the sound craftsmanship of one of the cleverest of our younger painters, Mr. F. W. Elwell.

## GALLERY V.

Among the early numbers in this room the first works to attract attention are the fine "Passing Storm," by Mr. L. G. Macarthur, and the "Lens, 1918," of Mr. H. Hughes-Stanton. This picture is by far the most impressive and convincing landscape we have seen of the war area. The threatening atmospheric conditions chosen by the artist as the most suitable under which to paint the diabolical scene of Hun devastation help to lend a horror to a vivid representation which will abide

in one's memory. Mr. C. M. Padday is another exhibitor who year after year sends consistently accomplished work to the Academy. He manages to apply well-thought-out colour-schemes to subjects instinct with dramatic incident; his "Dividing the Spoil" is a first-rate example of his success. Great poetic feeling enwraps Mr. R. Vicat Cole's rendering of a "Quarry Farm."

## GALLERY VI.

The "Balloon Man," by Mr. E. Townsend, attracts one by reason of its extreme sincerity of treatment and characterization. An Australian painter who invariably manages to convey the weight and turmoil of ocean waters scores with "In roaring he shall rise, and on the surface die"; his compatriots, Mr. H. S. Power and Lieut. F. Leist, are no less successful with the vigorous onslaught of battle—as we may see in their pictures respectively of the "1st Australian Divisional Artillery going into Action," and "British Tank attacking German Strong Point," in Gallery VII.

By contrast, one may learn how not to paint a war picture from a huge canvas, "A British Aeroplane being pursued by German Machines," by Capt. L. Weirter. It is a relief to come across one of Mr. T. Mostyn's great poems in paint. He paints Monticellian landscapes in a more free and generous manner, and with his wealth of strong but harmonious colour always manages to represent places in which one would love to linger. He shows "The Enchanted Pool" in this gallery, and "The Never Never Land" in the next. A successful portrait of Miss Lois Mozley-Stack is by Mr. G. Lipscombe, and one of the tip-top pictures of the year is the delightfully pure open-air painting of "The Donkey Ride," by Mr. G. Spencer Watson.



"AGNO": BRONZE MASK.



"ENID": PORTRAIT BUST.

(Royal Academy Exhibition.)

By W. Reid Dick.

## GALLERY VII.

Miss Mary D. Elwell's "Staircase" is without doubt the best painting of an interior in the Academy, and is a perfect and sprightly thing of its kind. Mr. B. F. Gribble, who has steadily come to the front among our marine painters, increases his reputation with a very realistic and observant war picture, "Help from the U.S. Destroyer," and with his "Battered Warrior's Return" in Gallery XI. In his "Shell Workers," and similar canvases, Mr. Stanhope Forbes, though somewhat of a veteran, successfully holds his own against the similar subjects handled on too large a scale by so daring a painter as Miss Anna Airy.

## GALLERY VIII.

Another distinguished lady artist, Miss Alice Fenner, has a sparkling study of water and sunshine in "A Mill Stream." Mr. W. E. Webster scores a very evident success with his pierrot picture entitled "Puppets," a line in which Miss Green adds to her charming sensitive scenes of such subjects in "The Blind Pierrot and a Columbine" in Gallery XI.

We expect good work from Mr. Terrick Williams, and get it in his glowing "Red and Gold, Brixham." Another picture which arrests attention is Mr. D. F. Litchfield's very reserved and refined "Gluck in Cornwall," which reminds us of Bastien Lepage's work.

## GALLERY IX.

Mr. H. Tripp with his "Puddle Ducks," and Mr. A. Parsons with "Lilies and Lavender," attract one's attention, but Mr. A. Hacker scores a veritable triumph with his beautifully managed "Cluster Roses." Another R.A. who is showing a notable work outside his usual subjects is Mr. Llewellyn in his very sensitive "Twilight and Moonrise." It takes at least four good pictures, such as Capt. King's "Port of Dantzic," Mr. D. R. Beresford's "The Staircase, Fallowfield," Mr. R. P. Reid's "In Ana Capri," and Mr. S. Carter's "Landfall," to efface the impression produced by "Fording," by Mr. Peter Graham, and "River Llugwy," by Mr. B. W. Leader.

## GALLERY X.

Occupying almost the whole of the wall space above the line along one side of this gallery is Mr. W. Bayes's "Pulvis et Umbra." Last year we had on an enormous scale this artist's travesty of what purported to be a tube station crowd during an air raid. He gave us a few ludicrous exaggerations of exceptional types posturing, but the work had the merit of clever decorative composition. The present painting has a similar ogreish grotesqueness of types; for when we are able to distinguish what it is all about we see Mongols of some kind wrestling in an inn yard among Breton peasant women and ghoulish-looking creatures of unknown nationality. The whole thing is painted in theatrical scenery style on an unwarrantable scale; indeed, the only chance of reducing it within a comprehensible compass is to see it through a vista of three galleries; this is unfair both to the public and to the artists whose work it crowds out. The colour is garish, and the canvas abounds with freakish tricks. The cabalistic signs, which bear a remote resemblance to printed notes of music, are not even painted in perspective, and jump about capriciously or jazz-fashion. It is a pleasure to turn from such perplexities to other equally modern work which is wholesome, sincere, and beautiful, such as Mr. H. D. Richter's "Hydrangea, Peony, and Lilac," and Mr. A. Streeton's Sargentesque "Le Cateau Church." There is much of the glitter of the East in Mr. D. Maxwell's "The Navy in Baghdad," and other attractive things are Mr. W. F. Calderon's "Summer,"

and the very convincing landscapes, "The Cool of the Evening" and "Haytime among the Hills," by Mr. B. Priestman.

## GALLERY XI.

Mr. Strang has not flattered his personal appearance in "A Painter," but there are other strong portraits in the room, such as that of "Edwin Rayner, Esq., M.D.," by Mr. A. T. Nowell, and "Nancy," one of the best in the show, by Mr. L. J. Fuller. "Children's Tales behind the Scenes" is a characteristic example of work by that brilliant painter Miss Laura Knight.

## WATER-COLOURS.

Mr. Herbert K. Rooke attains great sparkle and movement in "Brixham Trawlers in the Channel." Other attractive things are W. Hoggatt's "Winter," A. Gunston's "Red Cloak," and the extremely able drawing of horses in C. J. Adams's "Thirsty." As usual, Miss Hawksley's work is quite delightful; its grace and refinement are amply evident in her "Susanna" and "Peace"; indeed, there are much-belauded artists who, having started on somewhat similar lines, should now take a leaf from this lady's book as to how to continue and finish it. More expectedly Eastern in character is Mr. R. C. Matsuyama's dainty "Still Life," painted on silk. Another Japanese artist (an architect, by the way), Mr. Takekoshi, exhibits an excellent aquatint, "King Charles's Statue in Snow," in the Black-and-White Room. Mr. F. Hamilton Jackson, whose drawings are well known to architects, sends a finely drawn water-colour, "The Atrium, Cathedral, Aquileia." Cyril Roberts's "Miss Mawer" attracts attention, as do Edith Fisher's fresh and sunny "Lime Trees" and Eleanor Hughes's "February Sun." One of the finest representations of "hangared" aircraft we have seen, "H.M.A. R.34," is from the brush of that exceptionally gifted painter Mr. W. Russell Flint. There are three notable water-colours dealing with more or less architectural subjects in this room, viz., Miss Lucy E. Pierce's very quaint "Interior of an Old Shop," Mr. H. P. Weaver's "Old Houses, Brittany," reminiscent of an older generation of painters, and Dorofield Hardy's delightfully mellow little interior of the "Cock Tavern, Fleet Street."

Excellent from all points of view is Lieut. G. Holiday's stirring and life-like "'Quo fas et gloria ducunt' crossing the Rhine," a valuable record of the humiliation of Germany. A successful pastel is Mr. T. W. Hammond's "High Lighting the Promontory Brow," nor must we overlook "Blackbird's Evening," by Mr. M. Stone, "January 28th," by Mr. L. M. Powel, or Mr. F. E. Horne's "French Nocturne." We will close with an appreciation of two most careful yet vivacious little portraits, Mr. "F. H. Duffield, Esq.," by G. K. Gray, and "A Worker," by Miss Lilian Hacker, in which wistful expression is most sensitively caught.

"STRAIGHT."

With regard to the sculpture galleries, there is a general dearth of subjects of definite architectural interest. There are no great groups destined to adorn monumental buildings, although there are innumerable busts for the hall and figurines for the mantelpiece. These, generally speaking, show a high standard of technical merit. Among the smaller works are the two delightful pieces by Mr. W. Reid Dick illustrated on page 23. One of the best portrait busts is that of Anatole France, by Maurice Favre, who reveals close insight into character in this smiling cynical face.



# ON TOWN PLANNING.\*

By C. F. A. VOYSEY.

TOWN PLANNING is the outcome of a belief in a fundamental principle which is false. The principle is collectivism. The drilling and controlling of the multitude—the formalism of Prussian militarism. The crushing of individual liberty, and the moulding of the mass into cast-iron conceptions and conventions that petrify progress. The making of towns in moments of time, the sudden creations of imaginative minds, are indeed fascinating subjects for the stage. We all enjoy fairy tales, and fiction is a perpetual charm: our newspapers are full of it. We delight to picture how other people should behave, and we build castles in the air that none can live in. We feed our creative fancy without restraint, and the more superficial we are the more are we satisfied. Little wonder that the first awakening of a materialistic age should find expression in town planning, and in the shutting of the eyes to the prosaic necessities of individual existence.

We have been advancing rapidly for the last hundred years in the sciences, and in all that concerns man's material well-being. And his poor spirit has been starved, his imagination atrophied. Nothing seemed to him true but that which you could prove by demonstration. We have shut our eyes so long to the spiritual side of our natures that now, as Novalis said, "We are near awakening when we dream that we dream." We dream of great vistas and colonnades, and vast rows of things. Of human beings moving in unison and living in ordered rotation. The throb of the machine has taken the place of the throb of the human heart.

One noticeable feature of human nature still persists, and that is the hatred aroused by all forms of heresy. The unconventional is suspected, if not positively resented. As long as we conform to the recognized pattern we are welcome, but woe betide the eccentric and the heterodox.

Town planning follows the same instinct—conformity is its very essence. Collectivism is its creed. It seems fatally easy to generalize and fasten on general likeness. And so much more easy than to perceive differences. Symmetrical arrangement is more ready to the hand of the unskilled than the harmonious arrangement of differences and unlikeness.

The Dutch town of slow growth surely presents many examples of individual expression and personal needs of varying quality and degree. An ever-varying personal note produces the richest interest and charm. Not only do we feel the presence of distinct persons of distinguished personality, but our interest is greatly sustained by the changes brought about by time. As we pass along the streets, history is revealed and we are charmed by the evidences of changing habits, customs, and feelings of a natural growth. What a contrast such a street is to one of the Gower Street type!—all built at one period, and uttering the same monotonous moan. No suggestion of a life of movement, but one note only of a class distinct and unvaried. One can see the silk-hatted, frock-coated City man coming out punctually, day after day, year in and year out.

Turn now to the present day and observe the change; see how the mischief of standardizing houses is illustrated. The original use for which such houses were planned has ceased to exist; and in changing the character of the occupants, blinds, curtains, brass plates, and advertisements have transfigured the

old tidy order of things. The effect is chaotic. It cannot be wise to assume that any large bodies of men will for many generations congregate in communistic fashion as in the garden suburbs.

Collective energy is subject to fashion; it grows on established conventions and prejudices. Machine-like regularity and certainty are its aims. But in nature, what is more true than that she never repeats herself? No two leaves on any tree are alike. Variety is nature's law. Oh that we could feel more respect for nature's law!—then what lovely wisdom might we learn! Thank heaven men are not all alike; were they alike there could be no communion between us and no love. Why then force us into symmetrical streets and houses, or preconceived types of houses for supposed typical needs? Why make us all behave alike, when by our very natures we are forced to feel differently?

It is but natural that many will jeer at the statement that the question of town planning is a moral as well as a practical one. The idea that human intelligence must be preserved in water-tight compartments is mischievous in the extreme. What we love we imitate, and we love the line of least resistance. We love to contemplate rules and regulations, and flow with the great river of officialdom. But were we left without control to work out our own salvation, the native love in us would still lead us to imitate what we thought best. We should still try to perpetuate all that we thought good. There would not be that anarchy and brutality that so many fear. Real freedom makes men more careful because more responsible. Let every town dweller make his own dwelling and work-place as far as possible, and our towns would be as gold, beautifully human and lovely to behold.

"Britons never, never shall be slaves!" Is it not the most natural cry of this northern race? Are we not the pioneers of freedom? The high priests of free thought? Each man must think for himself, or perish. And does not this instinct lead us naturally to seek the verities of real life? It makes us practical. We are, by it, driven to find out what are real fundamentals. Individualism is the strengthening of the unit for the ultimate salvation of the aggregate. Beware then, be on your guard lest town-planning authorities clip your wings, and cause you to sink to the bowels of the earth, rather than soar with the eagle to ideals nearer heaven.

We are befogged by the exuberance of our own verbosity. But what we really wish at heart is to get at the verities that shall lead to practical results. To learn what forces are permanent and potent, and must be obeyed. What, in fact, are the conditions which govern our efforts to make the world better. No superficial impression will help us. We must get to basic principles, and distinguish between invariable law and passing phases. Moods and movements governed by fancy and fashion will only make us less stable and less sure.

The government of communities must of course depend very largely on collective energy. Such matters as the making of roads and open spaces, drainage, water supply, and lighting. All of which are matters of common moment and general concern. Such universal necessities have their known characters and requirements, common to all, and in no sense variable like the modes of our domestic habits. Though we must not forget our gratitude is due to individual action and not corporate action that London is so rich in beautiful squares.

It is difficult to draw any hard and fast line determining the spheres of liberty and control. The advocates of

\* It will be recognized that the responsibility for the views expressed in this article rests with the author, who, like the Editor, is fully conscious of their opposition to received opinion. But THE ARCHITECTURAL REVIEW aims at a liberal conception of its functions, and on such matters as this it keeps open court.



Collectivism and Government Control start with the assumption that man is bound to go wrong if left to his own devices. And upon this evil premise all their systems are based; and the great army of officials with their acres of blue books and by-laws is bred and born, inevitably producing anarchy or rebellion.

We have never tried to start on the hypothesis that men will more often go right than wrong if left alone. We need to believe that more good is got out of trusting people than mistrusting them. Were such a principle to be tried, who knows how unselfishness would increase and right feeling grow?

The recognition of our own rights must remind us of the rights of others. Communities could grow up and live and work together in harmony without the shepherding of a grandmotherly Government. Building lines and strait-jackets belong to savage conditions. The theorist that will not allow anyone to hang his upper story beyond the face of the lower will yet allow the varying levels in the public way that are veritable death-traps to the feeble and blind. The importance or unimportance of details of this nature is endlessly debatable, and for that reason should be left to individual intelligence. Why should brass buttons and gold braid be regarded as a guarantee of special knowledge or wisdom? The local tradesman who assists in framing rules by which our towns are to be planned and regulated may or may not be wise. We may be more or less deluded than he. Possibly our theories have no more evidence of wisdom than his; therefore leave us free to work out our own salvation, to suffer for our own faults and mistakes. It is fear of the imaginary consequences that makes men shy to trust in individual judgment. We have more confidence in a sausage machine! Fear is our bitterest foe.

Of course, it is quite true others must suffer for our mistakes. But it is better for all that we should feel the moral responsibility ourselves, than that we should excuse ourselves by sheltering behind the rules and regulations of public bodies.

The height of our buildings is a matter that would readily right itself. It is not fair to assume that numbers would tower into the sky to the detriment of the community at large. No one would deliberately endanger himself or his neighbour. We have liberty enough already to make the world more ugly; why add to our evil propensity by forcing us to ugliness by Act of Parliament? And this we affirm is what is being done now.

Nothing but individual love of beauty, truth, and Providence will ever make the world more comely. No State aid or State control can do it. It depends absolutely on individual effort. Of course few will admit it. So-called improvements made by town-governing bodies will at once be cited in refutation of the statement. And then who is to judge? This is a matter of belief and a sincere conviction of the writer, no less true to him because unprovable.

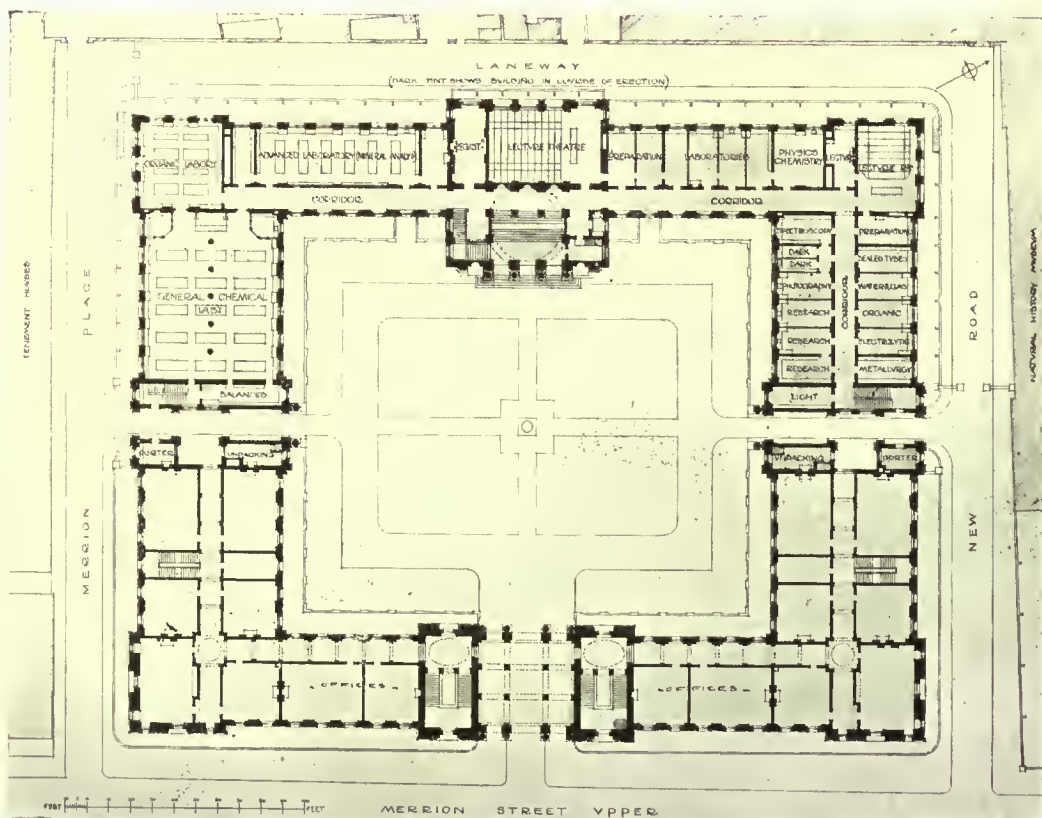
This laying down of the law and endeavour to state fundamental principles is open to us all, and carries no authority. It is claimed as a right and a privilege, if not a duty, for every man to think for himself. And only in so far as we can help each other to clearer thought, and to find out what are and what are not fundamental principles, can we release ourselves

from the tyranny of corporate control. Let those who are for and those against try to see each other's facts as well as fancies, and in time we may get to more understanding. The feeling of antagonism must warp the judgment. Our hatred of miles of formal building striking the same note, or the colony of flanneled faddists all prying into each other's gardens, the Government offices besmeared with academic sculpture and rows of shops for different trades, all making the same ugly faces at us—all these things must tend to make us feel unkindly against town planning. And justice leaves us stranded on our own pet animosities. Lest this fusillade against town planning should give the false impression that we see no good in it at all, we must here graciously acknowledge that where new districts are to be developed and old ones improved, the town-planner can do great good. He can lay out roads and direct all matters of common concern, and help individuals to preserve their own individuality by recognizing other people's rights. Keep us, we pray, from interfering with other people's rightful liberty. We all need to be freed from our fears, for fear is the most common check on our trust in our fellow-men. Fear of man's wickedness and weakness makes him feeble and false. It is a bad influence on both parties.

It is the moral responsibility of individual action that we need to respect and preserve, and the power without responsibility following collective control which we need to prevent.

### THE ROYAL COLLEGE OF SCIENCE, DUBLIN.

THE Royal College of Science, Dublin, formerly accommodated in St. Stephen's Green, is now housed in a fine new building which has been erected from the joint designs of Sir Aston Webb, C.B., P.R.A., and Sir Thomas Manly Deane, on a site at the rear of Merrion Street, adjoining Leinster Lawn and the National Museum and Library. The elevations are carried out in Portland stone and Irish granite. The principal entrance, shown in the pen-and-ink perspective on the frontispiece, is in the quadrangle.



THE ROYAL COLLEGE OF SCIENCE, DUBLIN: GROUND-FLOOR PLAN.

Sir Aston Webb, C.B., P.R.A., and Sir Thomas Manly Deane, Architects.





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## HOUSING.

THE LOCAL GOVERNMENT BOARD in their recently issued "**Manual on the Preparation of Housing Schemes**" state that "in most localities a 9 in. solid brick wall without external protection will not be weatherproof, but if protected by roughcast may be found adequate and at the same time cheaper than hollow walls." The incorporation of Pudlo in the roughcast will render the walls proof against the fiercest driving rains.

THE NATIONAL HOUSING COUNCIL recommends that an impervious layer should be placed under all floors to save the health of the inhabitants. A 1 in. Pudloed cement rendering effectually attains this end at a minimum of cost.

Ask for Booklet 15, which describes this and several other economies in Cottage building.

BRITISH! and apart from patriotism, the best. Kerner-Greenwood & Co. Ltd., Sole Manufacturers, Market Square, King's Lynn.

J. H. Kerner-Greenwood, Managing Director.



## NOTES OF THE MONTH.

### *An Artistic Brochure.*

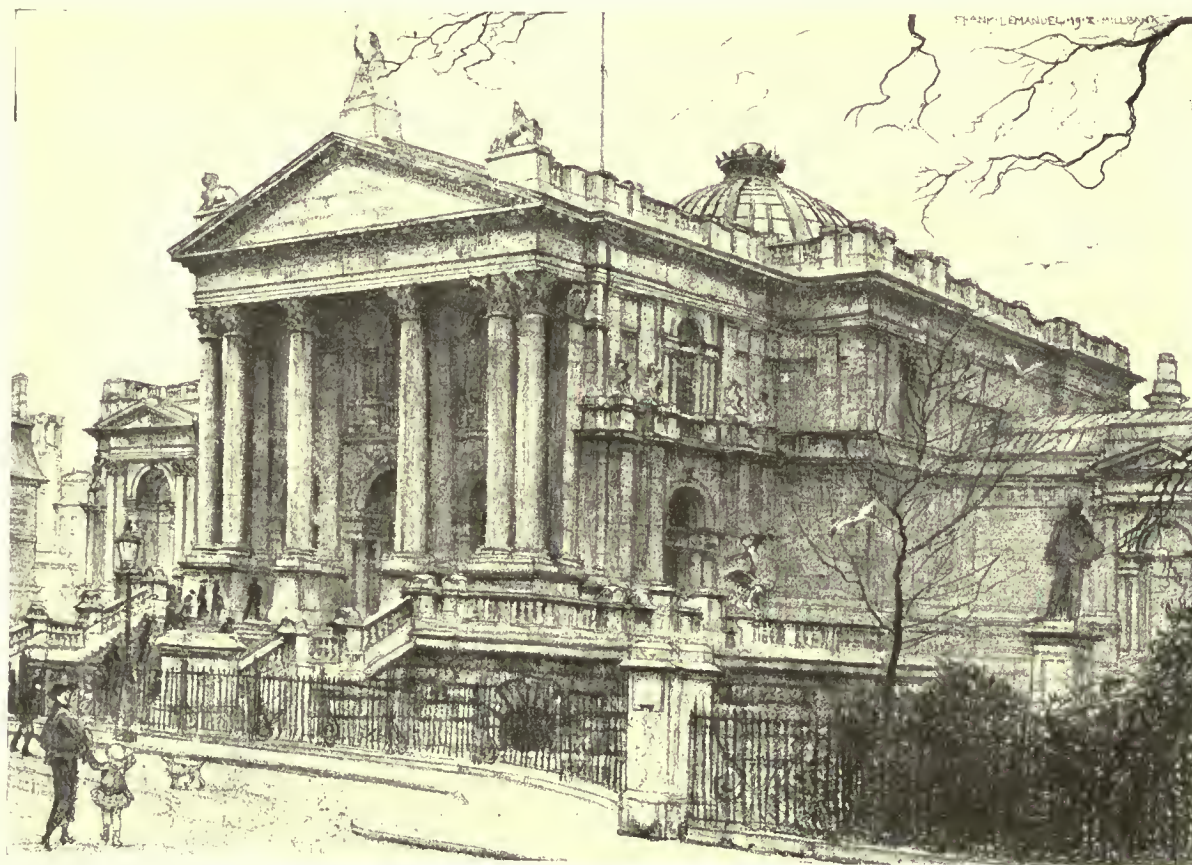
The illustrated brochure which has lately been issued by Messrs. Higgs & Hill, Ltd., under the title "The Craftsmanship of the Builder," is a notable advance upon anything of a similar kind that has yet come to our notice. It has nothing in common with the conventional type of catalogue, which is only too often a dull, if not positively distressing, production both in appearance and contents. This brochure is literally a work of art, for it contains numerous reproductions of pencil drawings by Mr. Frank L. Emanuel (a typical example accompanying this note), and has for a frontispiece a reproduction in colour of a water-colour drawing of Lower Regent Street and Waterloo Place by Mr. Francis Dodd. All the illustrations represent or include buildings carried out by Messrs. Higgs & Hill from the designs of prominent architects: and it may be noted in passing that Crown Works have been entrusted with a great

does great credit to the taste and judgment of Messrs. Higgs & Hill. We understand that copies of it may be obtained by architects on application to Crown Works, South Lambeth Road, London, S.W.

\* \* \*

### *Mr. A. E. Richardson for University College.*

The resignation of Professor F. M. Simpson, who has held the Chair of Architecture at University College since 1903, and who has been head of the joint Schools of Architecture of King's and University Colleges since their combination in 1914, takes effect at the end of the present session. Mr. A. E. Richardson, F.R.I.B.A., has been appointed to succeed him, and will take up his duties in the School of Architecture in October next. Mr. A. E. Richardson, who is one of the joint editors of our contemporary "The Architects' Journal," has been since 1912 architect to the Prince of Wales for the Duchy



THE TATE GALLERY.

(From a Drawing by Frank L. Emanuel.)

variety of contracts—among them some of the biggest of modern times. It was an excellent idea to enlist the aid of the artist in portraying some of these buildings; for while, as it is aptly pointed out in the introduction to the brochure, "the camera is in some respects the more exact medium, it cannot convey the true essence—the 'feeling' in the work. Sympathetic rendering can only come from the artist's hand, as a direct expression of the æsthetic sense." Hence the unusual interest and value of this brochure. Mr. Emanuel's work is well known to readers of *THE ARCHITECTURAL REVIEW*; and in "The Craftsmanship of the Builder" we have half a score of examples of his art that all architects will be glad to include among their collections of architectural drawings. Most of the sketches show architectural exteriors in London, and in each Mr. Emanuel has skilfully caught the peculiar quality of the London atmosphere. This brochure, throughout which are scattered many aphorisms pertaining to the building craft, is a production that

of Cornwall estates in the West of England. In 1913 he was awarded the prize for rebuilding the Quadrant, Regent Street. He prepared the designs for the Scala Theatre, and has erected the New Theatre, Manchester, and a large number of public buildings and private houses. He has lectured extensively on architectural subjects, and has published a work on monumental architecture in Great Britain and Ireland. Mr. Richardson will bring to bear upon the important task which he is taking up ripe scholarship combined with rare energy and initiative. Moreover he possesses in a remarkable degree the gift of firing others with his own enthusiasm, and no quality is more valuable to one entrusted with the training of others. It should be an inspiration to study under him. Mr. Richardson may be expected to assist materially in the development of architectural education, and is likely to effect some fundamental reforms. Architects, we are sure, will join us in wishing him all success in his new sphere of activity.







Plate I.

NOTRE DAME, BRUGES.

*From a Pencil Drawing by S. C. Rowles.*

August 1919



# A NEW ARCHITECTURAL DRAUGHTSMAN: MR. S. C. ROWLES.

By FRANK L. EMANUEL.

THE manner in which some artists of exceptional ability manage to dodge fame and fortune is as mysterious as the manner in which certain ordinary and incapable persons get endowed with both those luxuries. To the art critic it is as much a pride and a pleasure to unearth talent hiding under a bushel as it is to the collector to find a genuine old master wasting its beauty among the rubbish of a deserted lumber-room.

It is safe to say that the name of Mr. S. C. Rowles in

the same two subjects—buildings and ships. Perhaps it is a keen appreciation of construction which accounts for the joint attraction.

Mr. Rowles first opened his eyes on the light and shade of London in 1887, and the piercing cries he proceeded to emit are understood to have been peremptory demands for pencil and paper wherewith to record the picturesque features of the natal room. His father, being a schoolmaster, was apparently quick to see the inevitable, and had his son trained



THE QUAI VERT, BRUGES.

connexion with choice drawings of architecture and of shipping is comparatively unknown, despite his brilliant career as a student. It is therefore with pleasure that we introduce to our readers the accompanying specimens of his work done on a visit to Bruges.

It is but a few years ago that, in the same way, our contemporary "The Studio" introduced to the public another most notable and full-fledged draughtsman of both shipping and architecture, Mr. Noel P. Boxer. This conjunction of subject-matter leads us to note, as a curious fact, that Muirhead Bone, and other distinguished draughtsmen, are also attracted by

as an artist, sending him first to the Putney School of Art. Young Rowles promptly won an L.C.C. scholarship, holding the same at Battersea Polytechnic, and did not hesitate to win another from there for the Royal College of Art at South Kensington. At the Royal College of Art he went through a very wide and thorough course of training under such distinguished professors as Lanteri, Lethaby, Pite, and Moira, and, finally, for etching, under Sir Frank Short, to such good purpose that he emerged the bearer of the full diploma of A.R.C.A.Lond.

Thereafter he became progressively head master of the

School of Art at Lydney, Gloucestershire; second in command at West Bromwich School of Art; and Senior Art Master at the Royal Grammar School, Worcester.

At West Bromwich, aided by his wife, an accomplished artist, he decorated the Municipal Library with mural paintings of figures.

Since then he has worked as "specialist" in the delineation of marine and shipping subjects for a leading firm of art designers in London.

But the profession of master, when followed by the man of practice as distinguished from him of mere precept, is apt to be of a very unselfish and self-effacing nature. Thus it is that the rare accomplishment of Mr. Rowles's work has hitherto been practically unknown to the general public, despite his frequent showing of etchings at the Royal Academy, at Liverpool, etc.

infinitely more so; yet for Mr. Rowles these difficulties seem to hold no terrors.

The illustrations given show some of the rich harvest of the eye he garnered in Bruges.

Bruges exercises a potent fascination over all artists, including those who are engaged on architecture. Indeed, one gets a kind of impression, when revelling in its manifold delights, that the place has been planned and built primarily with an eye to providing subjects for succeeding generations of painters and draughtsmen.

In any case, the fact remains that there are subjects ready to hand not only at every corner, but at practically every point between the corners.

Bruges is one of those places which win for themselves a deep affection that is never supplanted. Its serene beauty pervades one, and so long as the artist remains within its walls he is in a



A HUMBLE STREET IN BRUGES.

The accompanying reproductions should go far towards establishing him among our leading draughtsmen. The delicate precision of his touch, his sensitiveness to form and construction, and his admirable feeling for composition, combine to place him in the front rank.

Mr. Rowles has kept those keen, deep-set eyes of his, those sensitive fingers, busy dancing attendance on a thoughtful, active brain when making his excursions into France, Belgium, Holland, or, for the matter of that, wherever he might be.

His drawings done among the ships at Sharpness, at Bristol, and in the Port of London, are nothing less than marvellous in the astounding accuracy of their drawing, the deftness and artistry of their handling. Architecture, and more particularly that of modern buildings, is sufficiently difficult to draw satisfactorily; but shipping, with its constant movement (and the movement of an inch or so will throw everything out), is

fever to transfer as many of its aspects to paper or canvas as he can. But, as we may see in the accompanying illustrations, Mr. Rowles has not been hurried into making any careless or ill-considered notes; on the contrary, as in all his work, the composition is well pondered, and both masses and detail are accurately drawn with a precision that yet falls short of pedantry.

In his distant view of the great belfry he has managed very cleverly to give us a variation on a deservedly popular but hackneyed view of Bruges, for this mediæval glimpse is almost invariably drawn from the bridge of which our artist makes his middle distance. But he has made a novel and admirable foreground to his scene with a beautifully drawn group of vegetable market wares. One imagines that "Mevrouw Ardappel" during a lull in trade has left her pitch to repair to a neighbouring repository where her commercial spirit may be revived with





THE BELFRY FROM THE QUAI DU ROSAIRE, BRUGES.

more or less ardent cordials. Personally I find the belfry (foundations built in 1291) far more acceptable at a distance than when one sees its superimposed masses across its own Grande Place, for it is far, far too lofty for the body of the ancient Halles or market hall of which it forms the central feature. Its composition is such as to give correctly the impression of three distinct towers piled up on top of one another. Many who visit Bruges fail unfortunately to visit the characteristic courtyard approached beneath this tower.

Another popular theme with artists is that of the Boterhuis, or old Butter Market-house, now converted into an admirable concert-hall. Its highly picturesque lines have lent themselves admirably to Mr. Rowles's wonderful instinct for perspective. Evidently the sunshine and shadow playing on those quaint angles around this courtyard of the aforesaid Ghistel mansion have proved a great attraction to him. Far more stately a subject is presented to us in his finely composed drawing of Notre Dame (dating from 1120), its lofty steeple holding communion with the azure skies. The group of buildings at the base of the tower, interesting in themselves, along with the stout bridge spanning a glistening waterway, help to make a fine base from which the great structure leaps upwards. In the immediate foreground Mr. Rowles treats us to a finely executed group of those brass and copper household utensils that are so pleasantly characteristic of the Low Countries.

The sleepy Quai Vert, a moss-grown tree-embowered roadway lounging along beside a mirror-like canal, illustrated on page 27, presents along its whole length a panorama of delightful subjects for pictures; and, as we may see, the ubiquitous belfry insists on peeping over the house-tops. The steeple of St. Gilles and the gables of the Palais du Franc on the Quai des Marbriers are seen in the far distance.

The street sketch on page 29 shows us one of the types

of charmingly quaint little houses to be found in the quarters of the town more remote from the business centre. One may rightly use the word "business" in connexion with what was but a few years back called a dead city, for the subdued bustle which even then enlivened portions of the drowsy town has been awakened into full life again since it has once more been linked up with the sea and become a seaport.

In the fifteenth century Bruges was "a centre of commerce for the universe," as a French writer puts it; and if we refrain from pressing pedantically the meaning of the word "universe," it must be admitted that the description is substantially true. Mars may not have had any considerable commercial relations with it, but it was busy enough without extending its traffic beyond the length and breadth of "the round world and they that dwell therein." From the beginning of the thirteenth century Bruges was the entrepôt of the Hanse Towns, and a great resort of the woollen merchants of England. Here Lombardy and Venice traded their products or their imports, bringing forward the growths or manufactures of Germany and the Baltic shores, and carrying back commodities of Italy or of the Indies. Its warehouses were engorged with English woollens, cloth of Flanders, silks of Persia; and so rich a community as all this implies could afford to build nobly and decorate sumptuously. That they built graciously also Mr. Rowles's sketches would in themselves be sufficient proof.

It is outside such humble little abodes as those shown by Mr. Rowles that the patient lacemakers sit in the open street hour after hour, year after year, weaving their fairy-like gossamer, marvels of patience, marvels of industry. The bold dormer windows remind one how little we in England, rightly or wrongly, make use of this delightful feature which lends so piquant a note to Continental architecture.



THE BOTERHUIS AND THE GHISTELHOF, BRUGES.



# GEMS OF ENGLISH ARCHITECTURE.

## VI. Batemans, Burwash. The Residence of Mr. Rudyard Kipling.

BY NATHANIEL LLOYD, O.B.E.

THE gabled stone or brick Elizabethan-Jacobean house is perhaps the most representative type in English domestic architecture. Its predecessors, castle or hall, with open timber roofs, persisted far longer (indeed for centuries); but, notwithstanding this, the type of which Batemans is an example presents itself to us as more essentially an English home than these or than the Queen Anne and Georgian forms which followed. It is obvious that the early hall could not have been comfortable, and it certainly was not homely, according to our ideas of home and comfort; while the rigidly symmetrical Queen Anne and Georgian houses, no matter how thoroughly adapted to English requirements, must always betray their foreign origin. They have their counterparts in Holland and in the Low Countries; but the Elizabethan-Jacobean-Gothic, with its occasional classic detail, has no Continental original. It was devised by Englishmen for Englishmen, and was evolved from the earlier hall-house to which reference has been made.

Following the settlement of the country under Elizabeth, these houses were built by prosperous merchants and manufac-

turers throughout the length and breadth of the land. Batemans is not one of the earliest of these buildings—the date over the porch is 1634. A portion of the north wing may possibly be part of an earlier house. The name of the builder is not known, nor is there any record of its earliest occupants. Even its original name is unknown, and, like many another house, it is now called by the name of a comparatively recent occupier. The house stands south-west of the village of Burwash, in the valley of the River Dudwell. Although so situated it is not shut in, but commands extensive views both up and down the valley. It would appear as though Sussex folk were fond of open aspects. We know that in East Sussex, roads, houses, and villages were placed on high ground—generally in the highest situations. It was the exception to build in a hollow or on low ground; but where this was done (sometimes in proximity to a watermill, as in the case of Batemans), an open prospect was invariably secured. The house may even have been built for the miller—millers were important people in those days—but whoever was the builder, and whatever his social position, he was undoubtedly a gentleman in the true sense of the word. The dignity and



VIEW OF SOUTH-WEST ANGLE.





Plate II.

BATEMANS, BURWASH, SUSSEX: THE ENTRANCE FRONT.

August 1919







THE GARDEN FROM SOUTH DOORWAY.

refinement of Batemans testify to that. The house is strong and sensible, obviously suited to its occupants; and that it is not merely strong and sensible, but refined as well, let the illustrations attest.

Certain details show the dawning influence of the Renaissance. The porch doorway, with its semicircular head, capitals, and key-stone, marks the impression of the new style upon old builders, but the novelties are introduced shyly and tentatively. This diffidence has its own charm, which would have been less felt had the doorway been richer and more elaborate.

That the introduction of these details was tentative is obvious, if we compare the Gothic character of the south-front doorway into the garden and the heads of the hall doorways. It may, perhaps, be interesting to note that whereas Continental Gothic became more elaborate as time elapsed—witness French Flamboyant—English forms became more severe, producing our essentially insular perpendicular work. In domestic work this simplicity almost became austerity, and this alone made the grafting and assimilation of classic forms easier and more satisfac-

tory. In Batemans they are only experimental; in Great Wigsell (which will furnish material for another article), built a little later, we find them stronger, as if already established. For these reasons, their occurrence at Batemans is the more interesting, because beginnings have the more potent charm.

As it stands to-day, the east or entrance front of Batemans is not symmetrical. It has been suggested that a gabled wing, similar to that on the south of the porch, at one time existed. Of this there is no record. The return of the north wall is indicated as proof of this theory, but it is also possible that the wall was so returned with a view shortly to adding the wing in question, and that, for some reason, this was never done. Such return would be convenient for tooth-ing-in new masonry. Even if the south wing were repeated to the north of the porch, the elevation would be only approximately symmetrical, as will be apparent if the number of lights in the windows on either side of the porch be compared. It is a characteristic of the Gothic builders that they obtained balance without symmetry: indeed, their disregard of the latter is sometimes startling, and even in the Elizabethan houses, which



KITCHEN GARDEN THROUGH YEW ARCHWAY.





WEST SIDE AND OUTBUILDINGS.

formed links between their purely Gothic predecessors and the perfectly symmetrical houses of the late seventeenth century, convenience was regarded as more important than absolute regularity. The remarkable and beautiful central chimney-stack at Batemans is another case in point. If considered in relation to the porch, its being out of the centre is unpleasant; but, strangely enough, if it is not so analysed, it takes its place in the whole composition, of which it is so valuable a feature, without distressing the eye. The base of this stack is an internal wall some forty feet in length, and the whole of the flues passing through the interior of the house secures the maximum efficiency of heating. It may be noted that, in accordance with old-time practice, the stack is parallel with the principal ridge—not placed astride, as was commonly the case in later times. This was the usual treatment where the chimney passed *through* the roof, while it was reversed where chimneys

crowned gables or external walls. The stacks on each side of the main stack are modern, and are placed astride the ridges in disregard of the old way. While this diversity may be in some respects rather regrettable, yet, in marking the difference between the old practice and the new, it certainly gives the stacks additional interest.

The sandstone of which the house is built is a local product. Small patches of softish building sandstone were scattered about this end of Sussex, and it was from these that the occasional stone houses were constructed. Most of these quarries have long been exhausted. The old tiles with which the roof is covered may have formed the original covering, or, possibly, this was of thin slabs of sandstone of different formation, layers of which are still found locally having the necessary laminated structure.

The south front includes a fine external stone chimney surmounted by two brick shafts which probably have been



SOUTH FRONT AND LIME TREES.



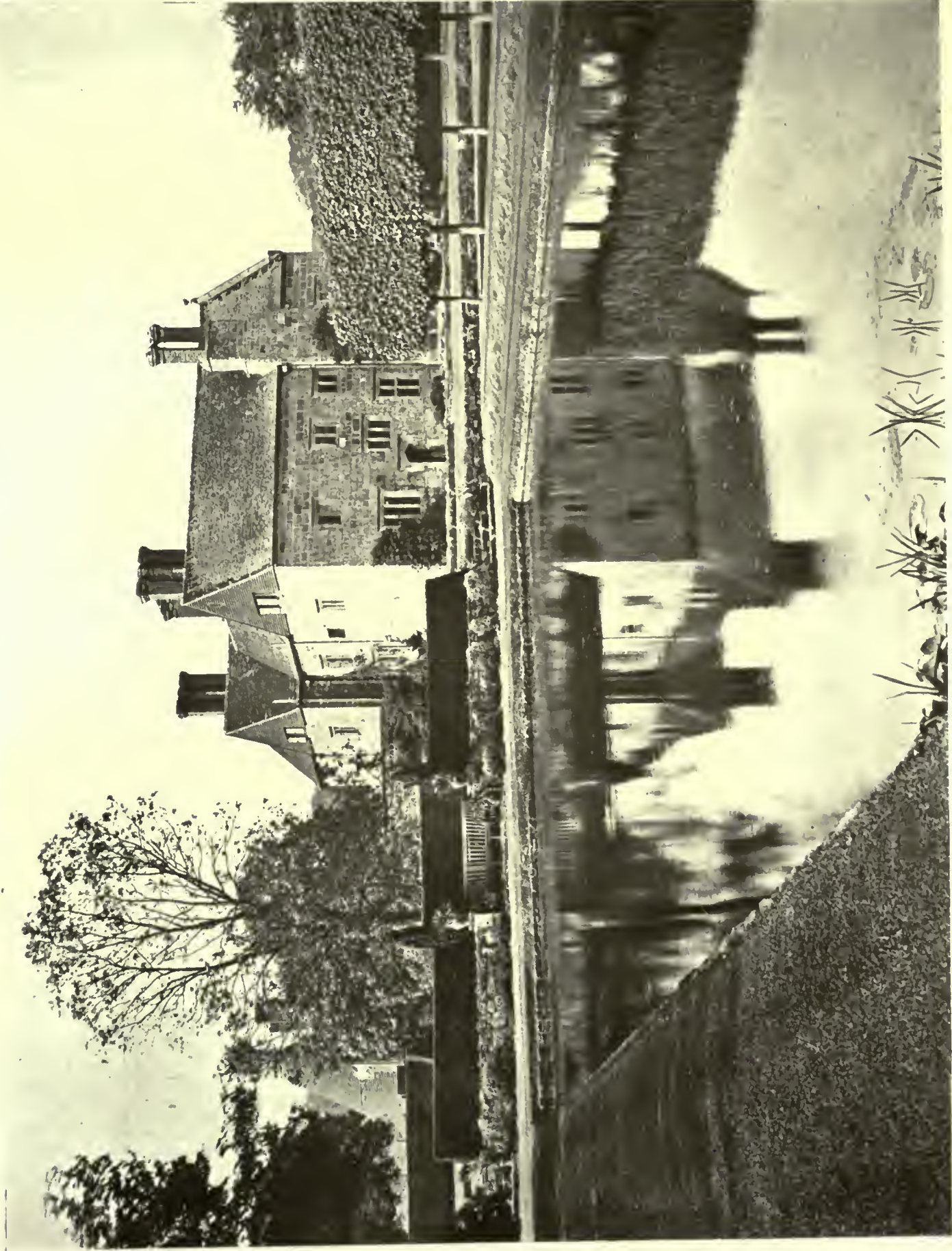


Plate III.

BATEMANS, BURWASH, SUSSEX: VIEW FROM THE SOUTH-WEST.

August 1919.







The Parlour.



The Hall.

BATEMANS, BURWASH, SUSSEX.





THE DINING-ROOM.

shortened at some time when the caps were rebuilt. They now look stumpy, and consequently lack the grace of those in the central stack—an effect of which the builder who effected the alteration must have been strangely oblivious. Reference has been made already to the Gothic character of the garden doorway in this elevation.

The gables of the west elevation have lost their copings, and have also been weather-tiled at some time, which has altered their character. Probably the exposed aspect resulted in their becoming saturated by rain, and weather-tiling was adopted with a view to overcoming the inconvenience. The effect is homely, but the building has been robbed of some of its dignity. The view from the field shows the relation of the outbuildings to the main structure, about which they nestle as if for protection. The view from the south of the house shows the general arrangement of the gardens on this side, with wooded hills forming a background. The view of part of the walled vegetable garden on the north side shows flower-beds forming margins to the box-edged paths backed by espalier fruit-trees, all as they should be in a well-designed kitchen garden.

Passing through the porch we enter the hall, situated in the centre of the house as all halls used to be. To the left is the parlour (farthest from the porch entrance), and to the right the dining-room, with offices beyond and behind, all not so very differently disposed from the earlier type, when the hall occupied the greater part of the building and was open to the roof rafters. Here also we have fireplace and doorways of Gothic character. The furniture, as in the other rooms illustrated, is good old stuff, such as was in everyday use at the time it was made, and is well suited to the rooms in which it is placed. The dining-room walls are covered with fifteenth-century Italian leather, the design carried out in natural colours

upon a gold ground. The parlour is a typical example of the nearly square room of the period of the house, well lighted by ranges of mullioned and transomed lights. The staircase is of oak, with a good handrail. The newel posts are not square, but of lozenge section. These and the balusters are early types, soon to give way to classic forms, and in that respect they are extremely interesting.

Before leaving the east front attention should be given to the quiet character of the entrance and lay-out facing the road: the solid stone gate-piers, the excellent and uncommon oak gate, the thick green yew hedges, paved path, and mown grass. There is nothing fussy, nothing showy, nothing savouring of the villa, not even a flower bed. There is none of the shopkeeper's desire to dress the front as if it were a shop window. All here is reticent.

Passing from garden to garden one finds new beauties and joys in each. Here are terraces, frames of yew hedges recessed for seats where one may linger to enjoy the view. There is a tank, in the waters of which the house is reflected; a paved rose garden beyond, and pleached limes which flank the large lawn.

We do not know who it was that designed and built the house, but we do know that the garden was planted and developed by the present owner, Mr. Rudyard Kipling. "The glory of the garden" is in the mind that conceived it in the carrying out of the conception and making it a worthy setting for the house which it surrounds. "Such gardens are not made by saying, 'Oh, how beautiful!' and sitting in the shade." They are produced and maintained only by that hard thinking and hard working which have made Englishmen famous throughout the world, and to which they must turn once more if the glory of our country is not to pass away.



THE STAIRCASE.



# WAR MEMORIALS: SUGGESTIONS FROM THE PAST.

## II.—Table-Tombs and Headstones.

By WALTER H. GODFREY, F.S.A.

WHEN the churchyard lost touch with tradition it divested itself of its garment of grace and its vestment of tranquillity, and became a place of unredeemed desolation. The old grey stones, on which the sober lichen grew with such sweet familiarity, gave place to alien marbles, things that time and weather cannot soften, but can only stain. And as if some divine plan of justice required a complete retribution for the crime of a beautiful usage cruelly abandoned, there arose the places we call cemeteries, solely devoted to the display of Victorian monumental masoncraft. It is fortunate for our language that we never think of these populous cities of the dead as graveyards: the old term is too sacred to apply to the enclosures where modernity has its fitting entombment.

The break in tradition is extraordinarily complete. Not only is the material for the memorial changed, but entirely different forms have been chosen, and the inscriptions have lost their old-time and dignified phrases with the disappearance of their charming characters.

There is, perhaps, small excuse for dwelling upon an unlovely theme, and yet we cannot but meditate on the curious fact that the last resting-place of the dead should have reflected most poignantly the decadence of modern colloquial art. It is true that our neighbours on the Continent share our strange decline, and their graveyards are more tawdry, less neat, and filled with even more ephemeral objects than our garden cemeteries. But it is the contrast in England between the seventeenth and eighteenth centuries on the one hand, and the nineteenth and

twentieth centuries on the other, that is apparent to all who have looked on both with a sensitive vision. Nothing mars the beauty of a churchyard where there have been no interments for 120 years: the quiet stones and turf make no display, but fall into line with the rest of Nature's background and framework for the village church. If they seem to don a sober livery, it is for the sake of harmony and for the more beautiful rendering of sunlight and shadow. Travel from such a scene to a modern suburb and see the white marble tortured into a thousand commonplace and crude shapes, granite in polished but unchiselled and meaningless slabs, and cast-iron from the familiar barren moulds. It must be some measure of appreciation, some sub-conscious divination, of the failure of their methods, that has driven people to mark their graves with a cross instead of the inscribed headstone. But their attempt to escape from ugliness has had no success, nor has symbolism saved them; the cross, beautiful when raised high over the churchyard on a slender shaft and anchored to a shapely pedestal, gains nothing by association with its fellows; it is not a happy form when seen in frequent repetition, and the dwarfed varieties of the cemetery have done more than anything else to discredit the æsthetic value of this supreme and majestic symbol. A cemetery, by its mere size, loses much of the character of the ancient "God's acre," and the memorials are so numerous that individual merit is smothered.

It is true that here and there in our modern cemeteries we may light upon some product of a skilful hand, a memorial which owes its design to the inspiration of an artist, but these



THREE TABLE-TOMBS IN FAIRFORD CHURCHYARD, GLOUCESTERSHIRE.



stray examples stand for the most part unheeded and not understood. Moreover they are of an intimate and a personal kind which would scarcely prove a safe or useful guide to the general. They have, too, a sort of wholesale look, as if they were a commercial product rather than the work of masons in love

with their art. For a wise direction in these matters we must turn back along the centuries and trace, where the weather has not obliterated them, the carved and lettered stones which were seldom above the humblest village mason's powers. In the churchyard the same aim is seen expressed

as in the church. The altar or table tomb, in simpler outline than that of its indoor brethren, bears its side-panels or covering stone suitably inscribed. And in the place of the wall-tablet we find the headstone, an upright slab of local freestone, often many inches thick for endurance, crowned with some simple vigorous carving, and bearing its legend in few and bold characters.

These two types absorb practically all the old churchyard stones, and the fact that they were fashioned chiefly of the same material, and seldom departed from the generally accepted shapes in use, is the chief contributory cause of the restfulness of the picture they present. This unity of style and material is of very great importance, and should be well considered by the designer of to-day. It may seem excusable to introduce one exception, one contrast, where so many are already alike. But those who come after may also be tempted to follow suit, and each unrelated unit will have the excuse of its forerunner, until the old harmony is hopelessly gone. Any good freestone, but above all that of the locality if it is a stone district, should be used, and then even varying styles will have one important element of harmony established.

He who would see the table-tomb in its most beautiful form must, of course, make his way to the Cotswolds and seek the villages on their spurs, in their valleys, and on their adjacent plains. Witney, Fairford, Minchinhampton, Rodborough, Tewkesbury, Painswick, all show splendid specimens of the real stone-carver's art, cut in the warm grey of the Cotswold stone to which Nature has put her most affectionate finishing touch. It would be a great gain if these tombs could be followed more often for private memorials, and they will suggest the appropriate forms for many a simple collective or public shrine. The tomb from Tewkesbury (Plate IV) is a complete and beautiful monument in itself, but it is also an ideal pedestal for a statue or a commemorative column. The inscription panel has its proper prominence, the console-shaped ends support and enrich the whole mass, which is furnished with a fine cornice and steep plinth. The more restrained altar-tomb from Glynde, Sussex, supports a stone vase or finial, and has an heraldic medallion in the panel. Vases such as these are often raised on a moulded overpiece, in the form of a tomb or sarcophagus above the main structure, and when set near a mass of dark foliage are very effective. But the lower table-tombs are more in scale with the churchyard, and the types so well illustrated at Fairford are worthy of imitation. Plain stone coffers with scalloped or moulded cornice carry inscription panels, coats of arms, and other



TABLE-TOMB IN WITNEY CHURCHYARD, OXON.



TABLE-TOMB IN BRAINTREE CHURCHYARD, ESSEX.



TABLE-TOMB IN CHURCHYARD NEAR STROUD.



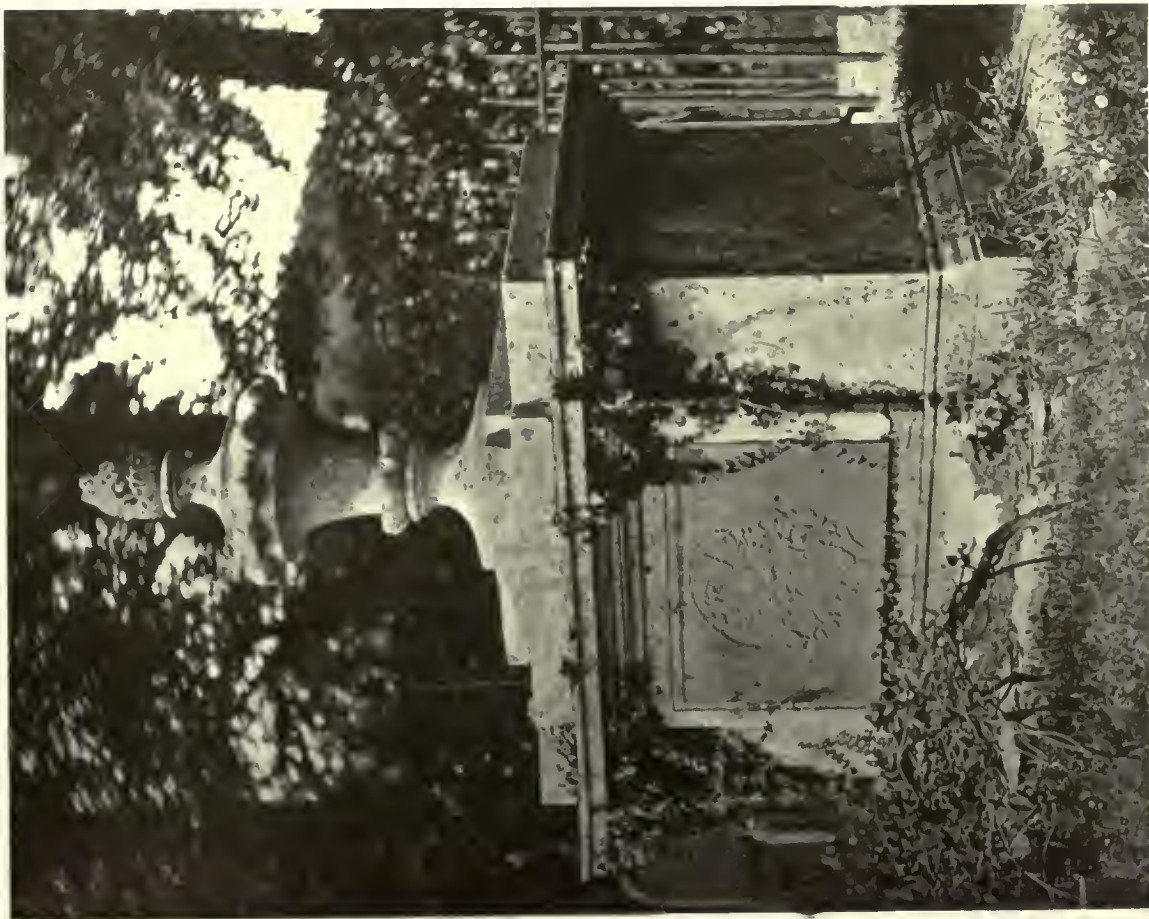


Plate IV.

In Glynde Churchyard, Sussex.

RENAISSANCE TABLE-TOMBS IN ENGLISH COUNTRY CHURCHYARDS

At Tewkesbury



August 1919









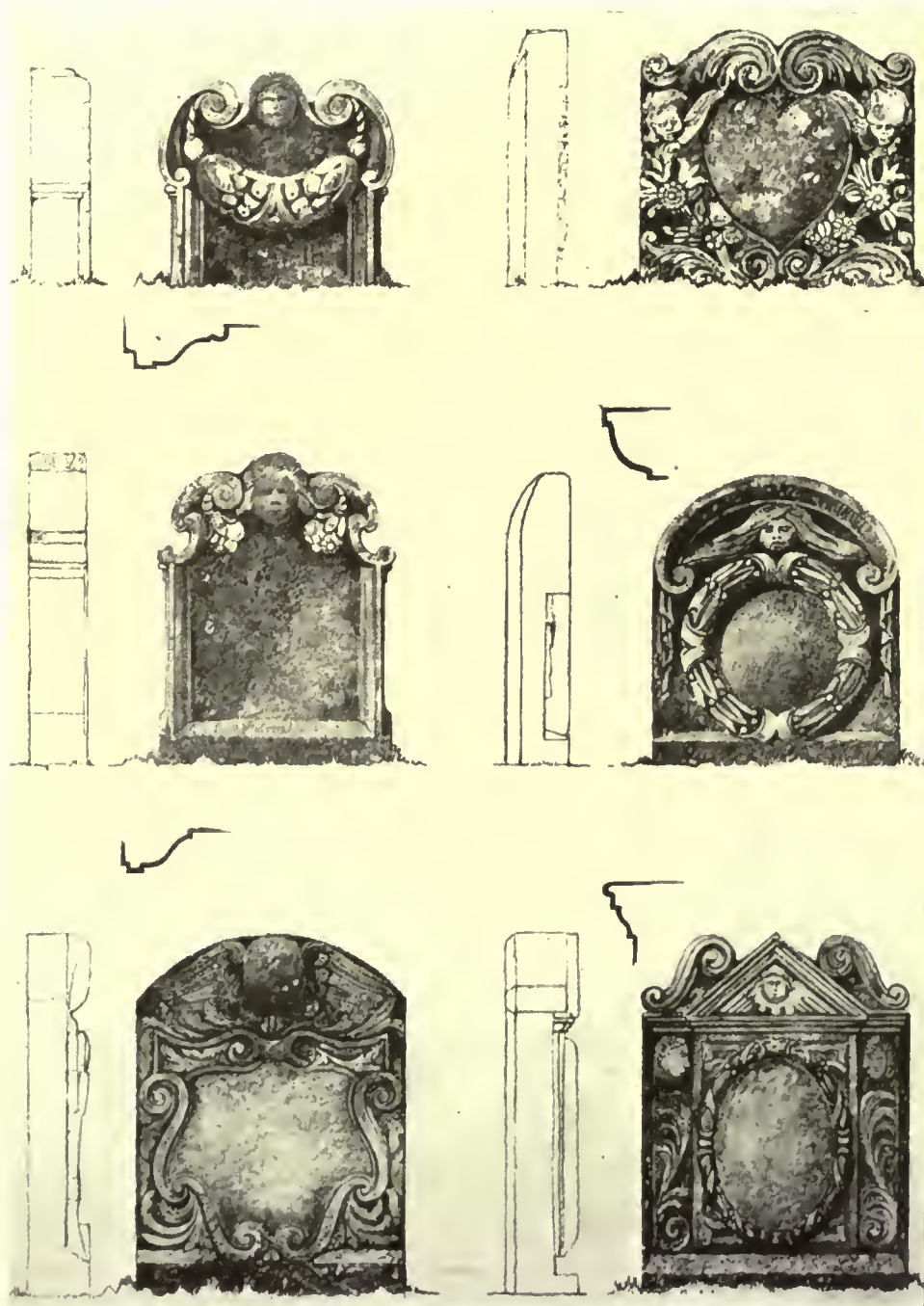
HEADSTONES AT SOUTH HAYLING.

enrichments, while the top is sometimes flat, often coped with a moulded tabling, and again surmounted by a cylindrical roof with a shell carved in each semicircular end. These types are characteristic of the Cotswolds, but they are so excellent in design and detail, so triumphant a product of English masoncraft in a district famous for Renaissance stonework, that their like should be spread throughout the country for the instruction and the pleasure of us all. The more common type of table-tomb—often very charmingly handled, as at Braintree, Essex—is that based on a long and low sarcophagus, the moulded and enriched sides of which appear only at the angles, the four central parts being occupied by projecting square stones which serve as panels.

The table or altar tomb is a very grateful feature in the churchyard, its quiet outlines being singularly reposeful and dignified among the headstones that crowd the turf and guard in their serried ranks the path to the church porch. These latter are full of interest, and it is to be hoped that before the years have had their way with all the early examples someone will be found to photograph and record a representative selection from every county. It is not necessary to remind the reader that the headstone is essentially an inscription slab, but we are apt to forget what an important part the lettering played in the original design when we look on the stones that have weathered nearly three hundred winters. The earlier the stone the larger are the characters and the more laconic the inscription, the letters of which are generally spaced to fill the full width of the surface. The rest of the design consists of the shaping of the head, which is filled often to the depth of a foot or more with carving in low relief.

In describing the mural tablets in our churches we noted the different fashions that have held the field in the subject-matter of the carving, and in the headstones we find the same motifs in use: cherubs' heads, skulls and cross-bones, hour-glasses, representations of the Day of Judgment, occasional shields of arms, etc. Sometimes the tools of a man's trade are shown, as in a well-known memorial to a schoolmaster

in the churchyard at Beckenham, where pens and ink, rule and set-square, books and scrolls, are all set forth. At Rotherhithe is a ship in full sail for a mariner, and the same subject is effectively used in some headstones in Hayling Island, one of which is given here. A headstone at Mundesley, Norfolk, has a charming little medallion portrait, and the list of these subjects could be indefinitely extended if a proper survey of these stones were ever attempted. These simple memorials, if raised to a soldier, would suggest many ways of filling the upper half of the stone, such as regimental symbols and badges of rank, or the names of the campaigns the burden and glory of which he had shared. Suggestions for the shaping of the headstone and the methods of filling the carved surface are to be found in numberless examples scattered up and down the country. From the Cotswold churchyards we can take our choice of the boldly carved swags, wreaths, and consoles shown in the stones drawn by Mr. Edmund L. Wratten at the instance of the late Mr. W. Brindley, and illustrated here by the kind permission of his successors.



SOME COTSWOLD HEADSTONES.

*From a Drawing by Edmund L. Wratten.*



Almost everything depends upon the outline, the silhouette of the white stone against the green turf, which may range from the slightly concave curve to the irregular shapes of its carved features. Only it is well to avoid the nakedness of pure geometric forms, and particularly the pointed arch, for the intersection of two curves is beautiful only as the intrados of the arch, the extrados requiring other fashioning, as the Gothic builders knew well. On the whole it is wiser to leave the mediæval forms, for we are of the Renaissance and not of the Middle Age, however deeply we admire the pre-Reformation building. It is only a lack of self-knowledge, a strange failure to appreciate our own psychology, that allows the introduction of "pointed architecture" in the memorials of the present day. One other point should be remembered, and that is the thickness of the stone. The old stones were often of six or more inches, and this greater substance adds enormously to the effect as well as to the durability of the memorial.

No study of the inscribed memorial stone would be complete without a reference to the ledger stone or floor slab. This is properly the covering to the grave, and besides its use in the floor of the church, is often placed on the top of the table-tomb. These stones are chiefly of eighteenth-century date, and almost invariably consist of a finely lettered inscription headed by an achievement of arms, often enclosed in a medallion. They are deeply cut to resist the wear of the traffic of footsteps over them, and set in the pavement they provide a beautiful relief and a familiar reminder of those whose memory they hold.

Where wall or window space is not available, a well-designed floor-slab before the altar might well display the names of those who have fallen, and would be more often and more easily read than when placed above the eye-level.

claim our cemeteries and bring harmony to the public burial grounds which we freely censure, and on what plan should similar necessary enclosures be designed in the future? The answer lies obviously in an appeal to the wider architectural traditions, which are more than competent to guide us in solving these new problems. There is already a tendency to endeavour to break the wide area of the cemetery by planting trees and shrubs, but so far these efforts have proceeded only on the familiar lines of the landscape gardener. It is true that in the village churchyard the headstones seem to gather fortuitously, with little set arrangement, about the approaches to the church, and to follow the varying levels of the ground. But the proximity of the church building saves them from an air of complete inconsequence, and, dominating the position, it lends them something of its dignity and rhythm. The cemetery, however, lacks buildings of any size, and is often unprovided with walls or full-grown trees. If we once admit that the memorials to the dead, humble though they be, should be dowered with all the beauty art can give, and that at long last their æsthetic merit will be their chief passport to preservation, then we must concede the necessity for some thought in

A return to the old types and methods is, as we believe, not a turning back of progress, but the only chance of a resumption of a development already too long arrested. The fact that the most thoughtful examples of modern work are not ashamed to show in their design the inspiration of the masters of periods long since closed is the best evidence of the soundness of this belief. But it may be urged that there are certain essentially modern problems which cannot be solved by the easy method of reference to past achievement. How are we to re-



AT REIGATE.



IN BARNES CHURCHYARD.



IN ALL SAINTS' CHURCHYARD, HASTINGS.



AT MUNDESLEY.





LEGER STONES IN FLOOR OF NORTH PORCH, HAWKHURST CHURCH, KENT.

their arrangement. The problem is not unlike that of the garden, and some formal alignment of cut yew and wall, some skilful division and enclosure of the side areas about a central space or walk, might well be employed to form an adequate setting for the stones. And why not reinforce the often too isolated chapel by a cloistered court, with paved walks, along the walls of which inscriptions and tablets could be appropriately placed? Indeed, such a cloister court filled with flowers might be a permanent memorial in itself to the soldiers of the neighbourhood whose lives had been given in the Great War. A little thought, a little skilful planning, a little less absent-mindedness in scheming our public works, and we might have the most delightful of revolutions in our towns and suburbs.

[In bringing to notice these simple yet charming memorials of the past Mr. Godfrey is doing a useful service, and one that will be especially appreciated by the modern artist, who, in the design of the vast numbers of war memorials that are required, is confronted by a creative

task of unprecedent magnitude and difficulty. Careful and intelligent study of the best work of past centuries is the only means by which success may be achieved - and by success we mean the satisfying of the aesthetic requirements in the traditional spirit of our native art. So profoundly significant an event as the War is not to be commemorated by the bizarre, the exotic, or by anything that is merely the product of passing fancy or fashion. Our memorials must be conceived in accordance with enduring principles,

or they must inevitably fail. These principles are to be deduced from the work of the simple craftsmen of bygone times, which, crude and unsophisticated as it may often be, is full of homely charm and racy of the soil in which it stands. The examples that are given here have been selected for their interest as characteristic specimens of vernacular art, and they should provide the artist with many useful motifs and suggestions. Further articles on various other aspects of the War Memorial problem will appear in successive issues.



IN STONE CHURCHYARD, KENT.



# A RAMBLE IN CAIRO.

By LIEUT. T. P. W. YOUNG.

*With Illustrations by the Author.*

THE old native streets of Cairo show, on the map, a directness of purpose which they lose on personal acquaintance. Buildings jut out unexpectedly, and at every corner the street not only assumes a new aspect, but a new name. From the Bab-el-Foutauh, the old north gate, such a street reaches down to the Citadel, apparently a succession of culs-de-sac, so that one seems to move among doors that close silently before and behind, and is tempted to whisper "Open sesame" at every corner. This is the richest of all Cairene streets in mosques, palaces, and jewel-like details, full of mediæval quaintness and beauty.

The Eastern charm of overhanging windows latticed with exquisite meshrebiya work can change to the dignity of a Florentine piazza, the whole held together by an atmosphere of mellow decay, and in a peculiar way remote from and yet part of the busy, highly coloured life in the street below. Where the three royal mosques of Sultan Barkuk, Sultan Kalaun, and Sultan En-Nasir stand grouped so as almost to form one mass, the street seems to lose its sense of direction altogether. At one end a bold projection of the Sultan En-Nasir reaches out, at the other it is blocked by one of the loveliest fountain-houses in Cairo, the Sebil Abd er Rahman, and vanishes round the left-hand side. This sebil is most perfectly placed on slightly rising ground at the end of the street which bounds it on the left under the name of the "Sharia" el Nahhassine; while on the other side it is cut off by a smaller street. From where I sketched it, the large arches which, with softly coloured stone, surround the window, gave it the appearance of a gateway, so that one would expect a door to open, giving access to the shadowy arcade which hangs above, where little children receive their first lessons in the Koran.

Just beside it are the remains of the Caliph's palace, marked by a line of box-like shops which have been dug out of the base of the façade, where their owners sit, sunk in placid contentment or asleep. Farther on, where the street crosses the Mouski, it passes the Montahhar Mosque, a wealth of brown-stone detail from roof to base. Then past the silk-makers' bazaar (where the weavers sit in a sort of a crypt with their queer machines made of and tied together with all manner

of incongruous materials) the street is again broken by a projection of the Mosque El-Gourie, and bends slightly to allow a new play of light and shadow. Here it narrows down to the smallest size conceivable in a main thoroughfare, passes under the Bab Zouweleh gate, and under the name of the Sharia Bab-el-Wezir, among a most varied and beautiful collection of mosques, continues towards the Bâb-el-Wezir gate-

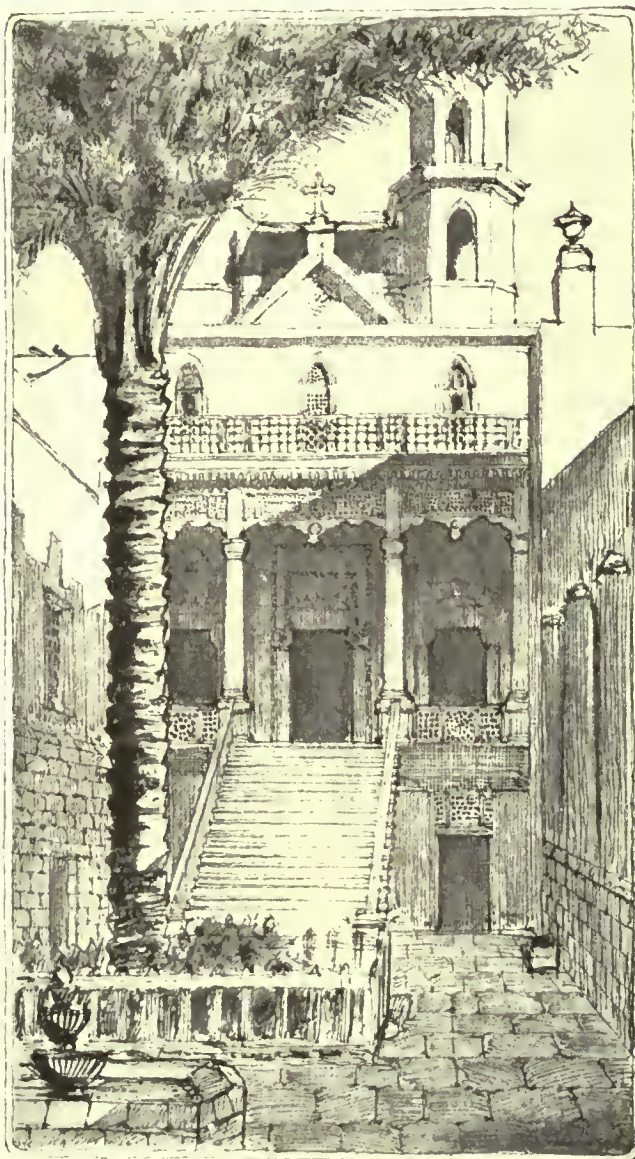
way. These Cairene mosques have all the distinction which age gives, the fascination and softness of decay or partial ruin, as have our own mediæval churches, but unlike them are still surrounded by coeval customs and life, unchanged since they were built. Through richly carved doorways one has glimpses of sun-flooded courtyards and gardens; a flavour of religious simplicity and earnestness which mingles with the Oriental sounds and sights of the jostling crowd in the street.

In a country where style scarcely changes and nothing is restored, it is easy for whole streets and districts to acquire an atmosphere of decay and antiquity which embraces alike buildings of the earliest Saracenic period and the Arab renaissance.

From the Ezbekiyeh gardens a more modern and tram-laden street runs straight to the Citadel, and throughout its length one's attention is riveted on the most gorgeous sight in Cairo, the Mehemet Ali Mosque floating in the sunlight above the winding battlements, in a picture framed by the towering walls of the El-Rifai'ya and Sultan Hassan Mosques.

A narrow road rises steeply to the Place Roûmeleh at the foot of the Citadel, a deep gorge between the two huge buildings which rise like cliffs on either side. On the

left, the Rifai'ya seems almost contemporary with its older neighbour, and an earthquake by cracking the walls has made the imitation of antique masonry even more successful. It should have been much higher, but had the original design been completed, a certain troublesome quarter of Cairo would have been hidden from the guns on the Citadel, and it would have suffered as the Sultan Hassan did when Napoleon turned his guns on the city during the riots that attended the French occupation. Two of his cannon-balls are still embedded in the great tower (shown on page 41) which faces the Rifai'ya. The latter mosque has the most pleasing combination of simplicity of design with



THE COURTYARD, ST. MARI GERGIS, OLD CAIRO.



delightful detail, and the majestic sunken matrix-headed panels are full of intricate shapes of light and shade.

Across the narrow street the tremendous battlements of the Sultan Hassan frown in contrast, with all the aloofness of Islam. A huge portal at the top of a sweeping flight of steps gives entrance to a labyrinth of cool dark passages and vestibules leading to the great courtyard. In the centre of the tessellated pavement stands the ancient fountain; inside, an opalescent shimmer of ivory and mother-of-pearl. The mosque was finished in 1360, and was once the university of the four great sects of Islam, whose school windows peer through black and white marble panels on either side of the four great arches of the courtyard, each ninety feet high. The Sanctuary is the most beautiful in Cairo, the simplicity of its design showing its exquisite marble paneling and carved Cufic inscriptions to their best advantage.

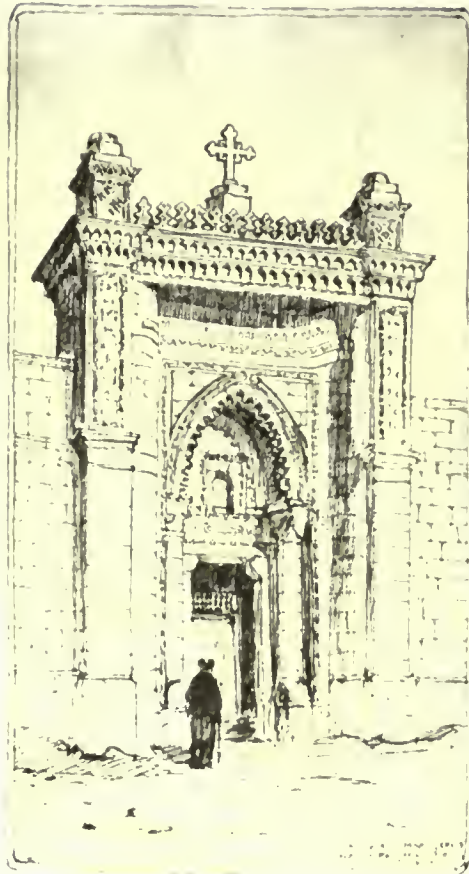
Across the Place Roumeleh, facing the great mosques, rises Saladin's Citadel. Two great towers guard the Bâb-el-Azab, which is reached by a magnificent double flight of steps from which the ramparts sweep away to right and left, and above rises the mighty mass of battlements and rock, culminating in the graceful outline of the Mehemet Ali Mosque. It is a pity that, on closer approach to it, the mosque itself fails to fulfil its promise. The detail inside and out is tasteless and extravagant; and

though the glittering alabaster courtyard and elaborate fountain are rather fine, the whole execution of the decoration is a waste of good material and opportunity.

The connexion between Mohammedan and Coptic architecture is rather indirect, and difficult to trace. Many of the most beautiful features in the earlier mosques were stolen from Christian churches, also small restorations and additional decorations at a later date in the Coptic history have had a suggestion of Arabic fantasy, so that in many Coptic churches, especially in the out-buildings, there is a flavour of something more Arabesque than Coptic or quasi-Byzantine. In the illustrations of the approach to St. Mari Gergis, both the gateway and the courtyard show the application of Arab decoration to the Renaissance architecture, an addition which helps considerably in making the entrance in unexpected harmony with this charming little church.

It is one of the six ancient churches which were built in the Roman fortress of Babylon, and is sometimes called the hanging church, owing to its position, built high up into the old Roman gateway. An octagonal gatehouse opens into a

narrow, cool grey court, where a fountain stands between two tall palms, and the tiled floor is sprinkled with pieces of ornament and carving of ancient Egypt. A broad staircase leads up to a colonnade delightfully decorated with meshrebiya work, and to the vestibule, off which opens the vestry, where



GATEWAY TO ST. MARI GERGIS.



EL-RIFA'YA MOSQUE.

SHARIA NAHHASSINE AND  
SEBIL ABD ER RAHMAN.

SHARIA BÂB-EL-WEZIR



we received much kindness and hospitality from the priest. Then comes the atrium, with walls and pavement of tessellated marbles, and niches of blue tiles. In the church it is dark, and artificial light is necessary to enjoy the old woodwork, the slenderly proportioned pulpit, and rich screens of the most beautiful Coptic church in existence.

Coptic architecture resembles Byzantine more in form than in effect; it seems to lack the spaciousness of that of the greater church. Its long centuries of oppression, of services



THE MEHMET ALI MOSQUE AND CITADEL, FROM  
SULTAN HASSAN.

behind loopholed walls and massive doors, have left their mark: but for fourteen hundred years, since their separation from the parent church, the Copts have preserved the rites and traditions of the fifth century, and for countless years all that remains alive of ancient Egypt.

Even to-day the priests have the delicate proportions and features of the Pharaohs, and the language of the Church, though written in the early Greek characters of Cadmus, is the language of Rameses and Hatshepsut.

The subjects for the sketches reproduced here were selected at random, in fact usually by accident, without any attempt to cover a particular form of architecture, or even to touch on the principal features of Cairo.

Indeed, it would require some one of more than usual steadfastness of purpose, who, having decided to visit some building, would always arrive at his destination, the way is so beset with alluring counter-attractions. Once away from the European streets, scarcely a corner fails to disclose some tiny mosque, half sunk in decay, but still a gem of architecture, or a vista of quaint houses and fantastic doors and windows, or a palace of the once famous Mamelukes. Ultimately the choice

of subject is likely to be settled by the discovery of a quiet little shop in a good position, where one can shelter from the sun and the ever-curious crowd, while the vendor, having dusted a seat with elaborate care, squats on a cushion and radiates joy that he should be so honoured.

### BOYS'S LITHOGRAPHS OF LONDON.

THE satisfaction of the collector who, counter to prevailing taste, purchases on his own initiative, and finds later that his judgment becomes fully endorsed, is great. Thus it comes that, having lauded the work of Mr. T. Shotter Boys for many, many years, and purchased for a few pence any of his lithographs casually encountered, one is gratified to note the esteem in which his work is so widely held. At the moment some particularly fine proofs of his lithographs, most likely coloured by Boys's own hand, are being exhibited at the Leicester Gallery in Green Street. To those not already acquainted with Mr. Boys's work they should prove a delightful revelation.

Mr. Boys was born in 1803 at Pentonville, and died in 1874. He was a pupil of Bonington's, and retained the limpid colour of his master, to which he added an extraordinary vigour and soundness of draughtsmanship.

A year or two ago a large and splendidly painted picture by Mr. Boys, of the Seine at Paris, was auctioned in London: that it was not secured for the nation was an artistic calamity, for it was nobler than anything one can recall from Bonington's brush.

At Messrs. Brown & Phillips's his London lithographs alone are shown, and we must hope that on a future occasion they will exhibit his continental work. His metropolitan views have the great merit of being equally excellent whether as records of the architecture, the vehicles, or the costume of his time, and are sound and brilliant works of art. It is difficult to imagine what could be better in topographical delineation than such prints as "The Custom House," "The Doorway, Temple Church," "St. James's Palace" (like many another, boasting a superb sky), "Temple Bar from the Strand," "Hyde Park Corner," or "The Guildhall."

### MR. WALTER BAYES'S PAINTINGS.

At the same galleries is a collection of paintings by Mr. Walter W. Bayes notable for daring and for the skill with which somewhat rasping colours are forced down in tone until



THE CITADEL FROM THE WEST.



they shall form a harmony. Added to this there is a breadth of treatment and simplification carried to about the right lengths, which adds to the piquancy of the works.

We have said that Mr. Bayes is daring (elsewhere we have known him wilfully provocative), and we mean it. In this exhibition there are some lurid scenes in France, such as the splendidly dramatic "Tapage nocturne" and the sordid "Le Feuilleton," in strange contrast with can-

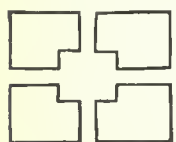
vases depicting scenes of perfect innocence and pure landscape.

His excellent "Derniers Clients" seen in a café "équivoque" is instinct with impending trouble. Gorgeous colour in subdued tones is particularly noticeable in such landscapes as "The Dead End," "The Top of the Hill," and others. An unwelcome reminder of unregenerate days is seen in "Planes flying low over a Town."

## THE CHARM OF NATURAL PLANNING.

By M. H. BAILLIE SCOTT.

**I**N the various schemes which are put forward in these days for city planning and development the main fault seems to me to lie in the attitude of the designer, which is usually that of a cold and calculating schemer. This brutal and callous scientific spirit can never give to us the city of our dreams. We must set out to realize as far as we can the New Jerusalem—a heaven on earth—and test all our conceptions by the touchstone of that ideal. We ought to approach the matter from the right end and start with the unit of our design, which is the house itself. And since it is desirable that houses should be of rectangular form it follows that groups of houses should be rectangular too, and that radiating and diagonal lines of roads which chop the buildings adjoining them into awkward shapes should be avoided. The best plan for a city is surely the old



one—in which within a walled enclosure four main roads meet in a central market square. The four wards of the city are subdivided into smaller squares by smaller streets, and this scheme logically implies the arrangement of houses into courts approached by archways from the streets. This court arrangement, of which we find so many beautiful examples in old towns, is surely the finest way we can conceive of combining buildings, and more especially so when the scale is not too large. For an example near at hand, could anything be better than the little court of Staple Inn with its old paving and central tree? Such exquisite surprises as that are worth all the dreary endless avenues our town-planners rejoice to inflict upon us.

Apart from scientific expediency, the modern town planner seems chiefly to aim at "splitting the ears of the groundlings" by something colossal and immense in scale. He has yet to learn that art is not a question of *avoir du pois* and that the best kind of beauty is to be found in quite simple and humble things. The vulgar desire to "lick creation" with some immense building seems to pervade all our modern conceptions. It is the Prussianism of art. Adjoining buildings of reasonable scale are dwarfed by colossal monsters built at huge expense. Examples in this kind are to be found in most of the central parts of London, and all the sane and simple work of the eighteenth century has to give way to hideous vulgarisms in stone. Nothing is more pitiable as a spectacle than this puffing and blowing and strutting like the frog in the fable on the part of our designers. It is a disease of the mind, and in any modest and sane community would be treated as such.

But, bad as such buildings are in their senseless waste of human labour, they are not perhaps so disastrous as the modern suburb, and more especially when it takes the form of what is called, for some unknown reason, "the garden suburb." Here we have vague and sloppy arrangements of dwellings which go

to the other extreme of scale. They are gabled and fussy and petty. They pose and smirk at us in their self-conscious artistry. It is the fashion now to say rude things about the slums, but there are not a few back streets in London which merely want cleaning up to make them excellent dwelling-places for those who do not want to be waylaid by self-advertised art at every corner. For my own part, I would choose one of these in preference to any garden suburb I have seen. They are restful and peaceable and honest, and they make no pretensions of any kind.

And now we have invented a new horror in building. It is the colony of "dwellings for the working classes." The phrase itself carries with it the condemnation of our social system, implying as it does a broad division of the community into those who work and live in duplicated little dwellings imposed on them by the State, and those who don't work and who live where they like or can.

Would it not be possible to return to the old and better way of building, when towns were definitely outlined conceptions set in natural country surroundings? If in such a case further building is required, would it not be better to start from a series of subsidiary centres instead of creating vague and nebulous suburban areas which are neither fish, flesh, nor good red herring? And why should we isolate and segregate our workers like lepers from the community? In the old village the squire and parson contrived to exist in close association with their humble neighbours.

It is a question how far the making of a town should consist of the realization of a pre-determined plan, or how far it should be allowed to develop naturally. It would seem the best way to lay down at least the main lines, and yet leave some possibility of variation in the lesser streets.

If a plan fully takes into consideration the levels of the ground and local features such as trees, it will necessarily become somewhat varied in its general aspect. Planning of the best kind has all the air of natural development, because the designer has yielded to local conditions and allowed them to mould and modify his initial conception.

Where there is no vision the people perish. The materialism of science as applied to building will never satisfy our souls. Our towns and cities should be the expression of the best of the art powers of the community. That is the proper field of the artist, and not the collection of pictures in a gallery which no one needs, and only a few wish to look at. Building should be the highest expression of the spirit of man, and not merely a dull and soulless record of what are supposed to be his material needs. And we who enjoy the privilege of living in a country which still possesses so many great examples of old buildings have little excuse for ignoring the lessons they convey.



## THE WAR MEMORIALS EXHIBITION.

THE organizers of the War Memorials Exhibition which is now being held at the Victoria and Albert Museum aimed to "cover every category of decorative art and craft with which memorials might be concerned," and they would seem to have achieved their purpose. So comprehensive is the exhibition that it is easy to imagine would-be war memorial promoters coming away from it bewildered by the infinite variety of forms that a memorial may take—assuming, of course, that they go there without any predetermined idea on the subject. To those who know not what they want, or are slow in coming to a decision, the exhibition, by its confusing multiplicity of suggestion, is not likely to be of much assistance; but to those who have already made up their minds on the important question of "character" it is bound to be useful by directing attention either to definite designs or to actual examples in three dimensions. There are two sections: one, in the East Hall, being of a retrospective character, devoted to objects, designs, and photographs chosen from the Museum collections; the other, in the West Hall, being wholly modern, comprising designs and models for memorials by living artists. The retrospective section embraces objects of such diverse character as Greek stelæ, memorial tablets, inscriptions, and lettering, fountains and well-heads, crosses, effigies, tomb-slabs, stained glass, screens, lecterns, and other church furniture, mural decorations, metal-work of various kinds, textiles, and so forth: and these exhibits, if they do not greatly stimulate the enthusiasm of the general public, should at least provide inspiration for the artist.

It is the modern section of the exhibition that will perhaps be studied with most interest. Alfred Stevens is sufficiently near to us in the article of time to be considered modern, and, very appropriately, the organizers have placed just inside the entrance to the modern section the model of his Wellington Memorial in St. Paul's, which provides a fine introduction to the exhibition. But, to use the metaphor of the drama, the prologue is infinitely better than the play. It is not, of course, expected that the Stevens standard could be maintained throughout what is intended to be a representative exhibition. Yet one would have expected a much higher average of merit than that which is disclosed in a tour round the walls and screens. Some few of the exhibits are so obviously inept that one is puzzled to know how they came to be admitted. It is a pity that so few architects are represented: one is almost driven to assume that the profession is either

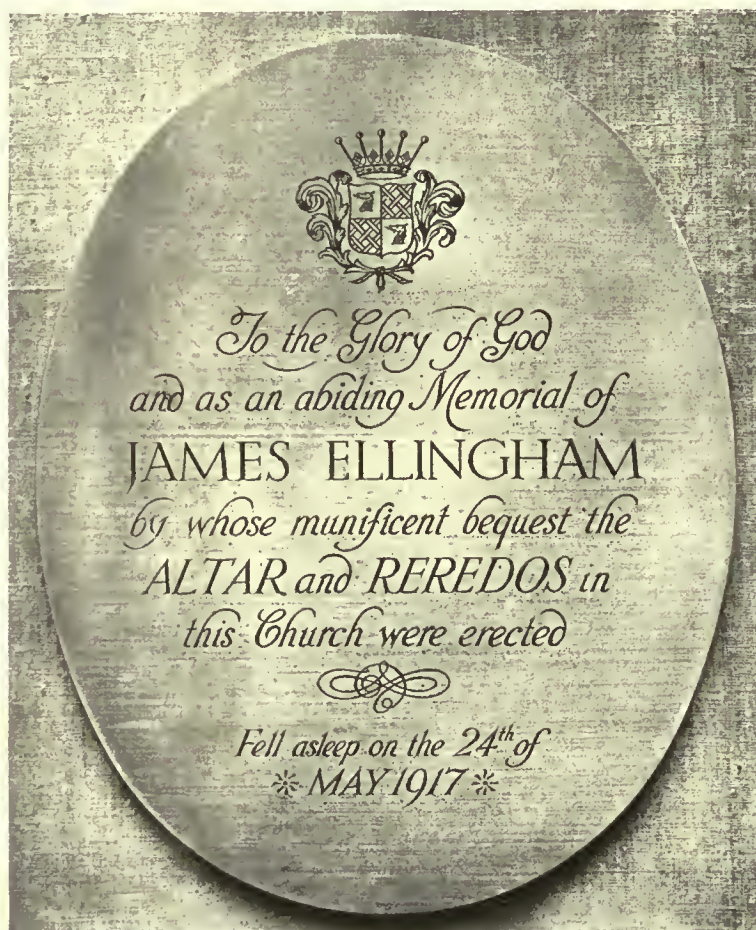
unduly modest or strangely apathetic. Notice of the intention to hold an exhibition was certainly somewhat short, so many architects may have been deterred from exhibiting on this account. We must hope for better things of the larger exhibition which is to be held at the Royal Academy in the autumn.

Apart from Mr. Herbert Baker's magnificent Rhodes Memorial (825), which is shown in its romantic setting on Table Mountain in a fine water-colour drawing by Mr. William Walcot, and Professor Gerald Moira's decorative wall-painting for a niche (776), the exhibits are mostly representative of things on a small scale, such as wall-tablets. Of these there is an excellent assortment, some being definitely architectural, depending for their effect upon grace of form and beauty of

detail; while others are merely plain panels, rectangular or oval, whose sole yet sufficient ornament is their lettering. The revival of good lettering is one of the most significant impressions gained from a survey of the exhibition.

That even a consummate artist may sometimes miss the æsthetic value of lettering is apparent from the two superb lithograph designs for a Roll of Honour (935, 937) by Mr. Frank Brangwyn, R.A. These groups of rugged workers, so strongly yet so tenderly portrayed, certainly need nothing of the subtle aid of lettering to enforce their appeal; yet, since there must be an inscription, surely Mr. Brangwyn might have adopted something a little less careless than the rather crude characters that straggle across the top of his designs.

Notable among the exhibits whose main interest is their lettering is the oval memorial plaque (707) reproduced with these notes. Exhibited by the Birmingham Guild, Limited, it is



OVAL PLAQUE IN THE WAR MEMORIALS EXHIBITION, VICTORIA AND ALBERT MUSEUM.

of engraved brass, was designed by Mr. C. A. Llewellyn-Roberts, and executed by Mr. M. N. Britton. Thoroughly architectural in character, and singularly graceful in its proportions and detail, is the plaster model of an oval cartouche (822) designed by Messrs. Poynter and Wenyon and executed by Messrs. H. H. Martyn & Co., Ltd. (The finished work was illustrated in the June issue of *THE ARCHITECTURAL REVIEW*.) Another architectural wall tablet (852), which, however, has the additional interest of sculpture, is that designed by Mr. Alfred F. Hardiman, R.B.S., in memory of Royal Academy students fallen in the War. An illustration of the sketch model, in which the influence of the Wellington Memorial will be observed in the grouping and posing of the figures, is shown on the opposite page.



Effective yet simple and restrained design is to be seen in some photographs of mural tablets by Mr. R. Lindsey Clarke, in particular one (839) showing a tapering white marble shaft with a magnificently modelled lion at its base and a monogram crest at its apex (executed by Messrs. H. H. Martyn & Co.). Mr. C. J. Allen exhibits some photographs of well-designed memorials in the Néo-Grec manner (724, 726) to Rupert Boyce and Florence Nightingale, at Liverpool, carried out in conjunction with Messrs. Willink and Thicknesse.

Mention should also be made of a beautiful little wall panel of early Florentine character (919) designed by Miss F. B. Burlison, and of a neat and appropriate design for a bronze frame to hold a war decoration (732) by Mr. A. E. Harvey.

achieved in so comparatively short a time. For the benefit of the public a Bureau of Reference has been set up in a room adjoining the West Hall, where a special library of books relevant to the subject is available, together with portfolios of photographs, as well as reference lists of artists and architects capable of undertaking designs.

*The Royal Academy Memorials Exhibition.*

The Royal Academy is inviting artists and craftsmen to submit works and designs for the exhibition which is to be held at Burlington House during October and November. War memorials in sculpture or architecture, crosses, decorative paintings or tablets, brasses, metalwork, screens, stained glass, rolls of honour in vellum, etc., tapestry or embroidery, will be



Designed by Alfred F. Hardiman, R.B.S.



Designed by R. Lindsey Clarke.

MURAL TABLETS IN THE WAR MEMORIALS EXHIBITION, VICTORIA AND ALBERT MUSEUM.

The pedestal-and-sculpture group memorials are perhaps the least successful in the exhibition, but an exception must be made of Mr. Albert Toft's Welsh National South African War Memorial at Cardiff (864, 866), in which vigorous and expressive sculpture is blended with an architectural base of graceful type.

Other exhibits which, while excellent of their kind, have little or no architectural interest, include an illuminated missal, church furniture—such as chalices, alms dishes, candlesticks, and crosses—tapestries, and so forth.

Whatever its defects, the exhibition is one of considerable variety and interest, and all praise must be given to the organizers—the Royal Academy War Memorials Committee and the Museum authorities—for the success that they have

admissible for selection by the Committee. Each work or design must be accompanied by the name of the designer and of the executant artist. Special committees will be appointed by the Royal Academy Committee for selecting the exhibits from the works sent in. Schemes which are wholly or largely utilitarian do not come within the scope of the exhibition. All communications should be addressed to the Secretary, Royal Academy, Piccadilly, London, W.1, and intending exhibitors will be sent forms and labels on application. Each application for forms and labels should enclose a stamped and addressed envelope and should be sent in during August. Applicants should state the number of labels required. Works must be sent in on either Monday, 22 September, or Tuesday, 23 September, between 8 a.m. and 8 p.m.



## CURRENT ARCHITECTURE.

Dalziel High School, Motherwell.

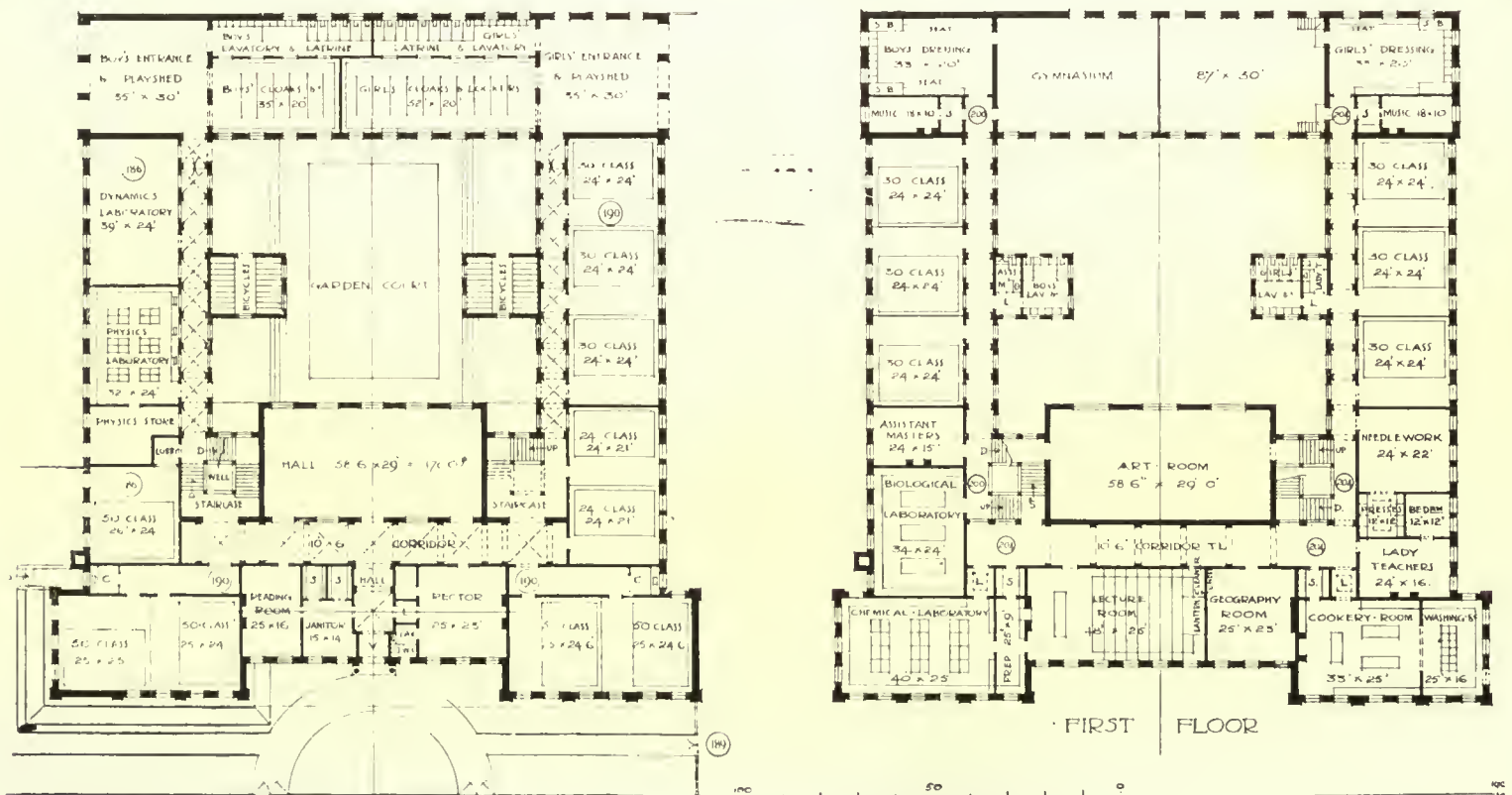
FOR some obscure reason school-buildings are seldom architecturally attractive: often they seem to be only too fitting an embodiment of the grudging spirit in which money is provided for education. If environment has as much to do with the moulding of character as the psychologists aver, then even the parsimonious sums which are provided

must be largely thrown away, for a building more thoroughly depressing than, for example, the average elementary school is difficult to imagine. It is curious to note that while planning has made constant progress during the past few years, elevations have changed but little. In large numbers of modern schools the conventional "bay with gable" motif, mechanically



PRINCIPAL FRONT FROM THE PARK.

Photo: W. Ralston, Glasgow



DALZIEL HIGH SCHOOL, MOTHERWELL, N.B.

S. B. Russell, F.R.I.B.A., Architect.





Plate V. August 1919.

Photo: W. Ralston, Glasgow.

DALZIEL HIGH SCHOOL, MOTHERWELL, N.B.: PRINCIPAL ENTRANCE.

S. B. Russell, F.R.I.B.A., Architect.









WEST STAIR AND MAIN CORRIDOR.

repeated along all frontages, is still employed, and rarely is anything of a less stereotyped character attempted.

It is very gratifying, therefore, to encounter such an attractive, and in a sense unconventional, building as the new High School at Dalziel which has been lately completed from the designs of Mr. S. B. Russell, F.R.I.B.A. This school, the outcome of an open competition in which seventy-five designs were submitted, has been pronounced by educational experts to be one of the best planned and best equipped in the country; certainly in the matter of architectural design it is one of the most successful that we have ever seen. If Mr. Russell was fortunate (as he undoubtedly was) in having to deal with a School Board singularly enlightened and progressive in its outlook, the Board was equally fortunate in its architect, for Mr. Russell has given them a building which, while filling to perfection all the practical requirements, is also a work of art.

The elevations are well composed in the manner of the English Renaissance, though there is no suggestion of pedantry about them—note, for example, the omission of the conventional frieze; note, also, the introduction of a fine sculptured panel over the principal entrance—the work of the late Mr. Albert Hodge. In concentrating his sculpture in one particular spot and that where it can be most effectively and most frequently seen—instead of dispersing it, with an inevitable loss in the force of its appeal, Mr. Russell has done well, setting an example that might with advantage be followed on future occasions; for this panel, apart from its æsthetic relationship to the building, is of distinct educational value. It represents “Knowledge sustaining Youth in his Voyage through Life,” and is without question one of the most vigorous and expressive works that Mr. Hodge ever produced.

Another feature that adds considerably to the effect of the principal elevation is the lantern, or observatory, that crowns the roof ridge above the principal entrance.

The new school is pleasantly situated on the outskirts of the town on ground feued from the Duke of Hamilton's Trustees. It is bounded by Hamilton Road, Nigel Street, Crawford Street, and Cadzow Street, its front elevation looking

towards the Duchess of Hamilton Public Park. The buildings are planned to meet the latest requirements of the Education Department, and as these requirements in the matter of ventilation are somewhat exacting and revolutionary compared with those of the past, it is only to be expected that the general arrangements are somewhat different from the familiar type of central hall school. While the pupils will be working under the very best fresh-air conditions, they will also enjoy much healthy physical exercise in negotiating somewhat lengthy corridors. The present building forms a rectangle of considerable area, having for its centre an open courtyard. Around this courtyard and adjoining it are the corridors, and opening from them are the doors to the various rooms. The main entrance is from Crawford Street, but the boys and girls have separate entrances from their respective playgrounds.

The laboratories and classrooms are conveniently grouped together for their different uses, the laboratories being on the Nigel Street side, whilst the household management group of rooms occupy a prominent position on the upper floor at the south-east corner. The cloak-rooms and lavatories are on the ground floor of the north elevation, and cleverly placed over these is the gymnasium, having a resilient floor and well-appointed dressing-rooms. The building has a ground and upper floor, with a part basement at the south-east corner where the manual training department



Photos: W. Ralston, Glasgow

EAST STAIR.





COOKERY AND LAUNDRY SCHOOL.



ART SCHOOL.

and the heating rooms are placed. Accommodation is provided for about six hundred boys and girls.

The walls are faced with Auchenheath stone, and the roofs covered with small grey slates. The windows are fitted with steel casements, all parts of which are made to open. The classrooms are finished with tile-dadoed and cement walls and wood-block floors. The entrance hall has a marble floor, and the remaining corridors, staircases, etc., are in granolithic. The only joinery in the school is in the doors, panelling to assembly hall, and fittings.

The principal dimensions of the building are 183 ft. 6 in. by 176 ft. 6 in. There are 36 rooms in the school, plus a number of smaller apartments. Eighteen of these are classrooms; the others comprise laboratories, private rooms, etc. In addition there are a splendidly equipped gymnasium and an art room on the upper floor. The assembly hall is on the ground floor, and manual room in the basement. Flat roofs adjoin the observatory for weather observation purposes. The corridors are wide, and the groined ceilings have a pleasing effect. The erection of the building was under the supervision of Mr. James Dempster, the Board's permanent Master of Works. As a point of practical interest it may be noted that the site is over six coal seams, and the foundations have had to be specially reinforced. The cost of the school was approximately £36,000.

It should be pointed out that the new school

forms part of a comprehensive scheme of buildings prepared some time ago by the Dalziel School Board. The original intention was to erect in close juxtaposition a secondary school, a technical school, and an elementary school, the last to act as a feeder for the other two. No date has been fixed for the erection of the two additional buildings, but the planning of such an excellent scheme reveals a sagacity that is as rare as it is admirable. If, and when, the full scheme is carried out, Dalziel parish will have a complete system of education fit to meet every requirement. The school has been specially designed to prepare students for the university.

The reinforced concrete construction was carried out by Stuart's Granolithic Co., of Edinburgh; casements were supplied by James Gibbons, of Wolverhampton; and stoves, grates, etc., by Bratt, Colbran, & Co., of London. The joinery work was executed by Thomas Millar, of Motherwell. Sanitary fittings were supplied by Twyfords, Ltd., of Hanley, Staffs, and Shanks & Co., of Barrhead, Glasgow.

Other sub-contractors included: Robt. Park, Motherwell; Jas. A. Thompson, Motherwell; Thomas Coats, Motherwell; Wm. Black, Wishaw; Taylor & Fraser, Ltd., Glasgow; Alex. Kemp, Motherwell; Bryden & Currie, Motherwell; W. G. Walker & Sons, Glasgow; R. Brown & Son, Ltd., Paisley; P. and R. Fleming & Co., Glasgow; Robert Brown, Motherwell; The Educational Supply Association, Ltd., London; George Smith, Motherwell; Alex. S. Wiseman, Motherwell; Niels Larsen, Leeds; Malkin Tile Co., Burslem.



GYMNASIUM.

Photos: W. Ralston, Glasgow.



## NEW BOOKS.

### SMALL HOUSES OF THE LATE GEORGIAN PERIOD.

MR. RAMSEY may be congratulated on having produced a very interesting book, which will at the same time be extremely useful to those who are engaged in the work of reconstruction. This should be so, because many of the problems which confront the builders of to-day had to be faced and settled by their predecessors in the period which Mr. Ramsey has selected, and especially was this the case in the latter part of it.

One of our troubles to-day is that we are confronted with a huge building programme, without any real common traditional method of building: there are many prophets, but they

business of the war with the American colonies, 1775-82. The French Revolution of 1789 was to embroil a whole continent in a war which lasted twenty-two years.

During the same period the entire method and organization of industry was altered. The fly-shuttle led up to the power loom, and James Watt perfected his steam engine about 1776. This must have had an enormous effect on the building trade, because the handicraftsman working in his own home, or little workshop, gave place to the operative in the factory where the power was installed. The country followed the town: the old open field system of farming gave place to enclosures, because it was found that in this way the growing populations of the towns could be fed, and the country carried through the stress of the Napoleonic wars.



HOUSES IN CASTLE STREET, HEREFORD.

*From "Small Houses of the Late Georgian Period."*

have no gospel to preach. One school would like to dress up the working classes in smocks, and force them to live in gabled houses which should be reminiscent of Tudor handicraft. Another is sure that Néo-Grec is the only possible solution. What is certain is, that we cannot to-day flatter ourselves that we have any school of common building at all comparable to the pleasant examples Mr. Ramsey discovers for us in the pages of his book.

The Georgian builder suffered from many disadvantages; the England of the eighteenth century was as torn and twisted by war and economic strife as we are to-day. Blenheim, Ramillies, Oudenarde and Malplaquet, Dettingen and Fontenoy, are reminders of land battles. Boscawen, Rodney, and Hawke picked up the sea tradition of the Elizabethans, and made Trafalgar possible. There was the sad and hopeless

So the eighteenth-century builders had plenty of troubles to contend with; there must have been shortage of labour and material contingent on the drain made on men by the wars and the new industries. The waste of the war in life and material was in all probability the equivalent of our own, and as one looks through the illustrations in Mr. Ramsey's book, one can realize how the old builders exerted themselves to save money and yet do good work. The age of stucco surely came about through lack of decent facing bricks; any rough stock would do if the wall was to be plastered and painted. Robert Adam showed how repetition work was possible in decoration. The fronts of his houses were severely plain, and the small amount of ornament centred in the doorway. Inside it was much the same—nice fireplaces, a good staircase, and ceilings decorated with all sorts of





HOUSE ON HOLYWELL HILL, ST. ALBANS.  
*From "Small Houses of the Late Georgian Period."*



little prettinesses which could be readily and cheaply manufactured.

The point which shines out in Mr. Ramsey's book is the splendid way the old builders got over their difficulties, and the tremendous assistance which their real tradition of building was to them. Our problem would appear to be first to find some common method, or language of building, instead of the present Babel.

C. H. B. QUENNEL.

"*Small Houses of the Late Georgian Period, 1750-1820.*" By Stanley C. Ramsey, A.R.I.B.A. One hundred plates of examples with 16 pp. of introductory matter. *Technical Journals, Ltd.*, 27-29 Tothill Street, Westminster. Price £1 1s. net.

## THE WORK OF NICHOLAS STONE.

THE Walpole Society has done a great service in producing this beautiful volume at a time when British memorial sculpture has the greatest opportunity for good or for ill that has ever presented itself. But not only are the times ripe in a peculiar degree for this welcome publication; the Society gives us in this book a memorial of a fine artist who has given England some of her fairest monuments, and at the same time a most fitting memorial of a gifted antiquary whose recent death is still deeply mourned. The author of this admirable exposition of the work of Nicholas Stone, Mr. Walter Lewis Spiers, had won a well-deserved place in the affection of all students of London in particular, and of architecture, her sister arts, and history generally—when, as curator of Sir John Soane's museum, he placed his services so generously at their disposal. His enthusiasm linked with an infinite patience, his balanced judgment the result of a cautious but thorough method of research, and his well-informed criticism, gained the admiration of all his fellow-workers. Mr. A. J. Finberg, the honorary secretary of the Society, who has formally edited this book, pays a fitting tribute to his memory and includes an outline of his life and work in the Preface. Many of Mr. Spiers's projects, especially in connexion with London topography, remained unfortunately incomplete at his death, and it is a matter for the more congratulation that this *catalogue raisonné* of the works of Nicholas Stone was ready for publication, and that the Walpole Society was in our midst ready to print it for our use.

Mr. Spiers could scarcely have found a more valuable subject than the work of the famous Master Mason to James I and Charles I. The fact that the Note Book and Account Book of Nicholas Stone—both transcribed here in full—were in Sir John Soane's collection no doubt prompted him to the study of the sculptor's work, and in the end to collect the excellent illustrations which make this volume so valuable. Stone lived from 1586 (or 1587) to 1647, and his period of activity covered the years 1613 to 1642—only some thirty years, in which, however, he managed to crowd a prodigious amount of work, acting as designer, architect, sculptor, and mason in turn. A survey of his authentic works, as here displayed, will be a revelation to many who have judged his powers hitherto by a few only of his better known memorials. Mr. Spiers at times is a trifle apologetic in regard to the occasional heaviness or coarseness of the architectural detail, but there is merit even in the examples that do not flatter the eye at first sight. Nicholas Stone never lost an essentially architectural point of view. He had this in common with Inigo Jones, with whom he sometimes worked: that he loved architectural forms for their own sake, and he did not seek to hide or modify the severity of the classical conventions which he employed. The period of James I and Charles I saw a gradual strengthening of the forces of a great building

period, a movement toward the frank expression of architectural qualities that the builders of the beginning of the century had swathed and bound in quasi-medieval enrichment. It was a period of great promise which was blighted by the Civil War, a disturbance that checked and pushed out of its course a rapidly ripening form of art. Mr. Spiers notes with sadness that the last five years of Stone's life were practically barren: civil strife and violence threatened the beautiful monuments that the sculptor had brought forth with such care, and men were chary of giving him new commissions. We have all dwelt on the tragedy of Inigo Jones's life and the little that now remains to show us the work of a great master. The sculptor has been more favoured by time, but he too suffered from the political misfortunes that beset our land and that had such lasting consequences for the progress of art.

Every one who is familiar with our parish-church interiors will know that Nicholas Stone must have had a numerous following, and that he was but a leading figure among many who worked on the same lines. His sojourn in Amsterdam from 1606 to



DOORWAY IN ST. PETER'S STREET, ST. ALBANS.

From "*Small Houses of the Late Georgian Period.*"





MURAL MONUMENT TO SIR EDWARD COKE, ST. MARY'S CHURCH, TITTESHALL, NORFOLK, 1638.

*From "The Note Book and Account Book of Nicholas Stone."*

1613, where he married Maria, daughter to his master, Hendrik de Keyser, no doubt strengthened in him the influence which English architecture had already received from the schools of the Netherlands. But on the whole this influence was a healthy one. The refinements of Italy have not proved altogether fortunate when transplanted in these Northern islands, and both Wren and the Georgian architects found Dutch and Flemish qualities more readily adapted to the English mood and climate. Moreover, Stone did not lack a sense of real delicacy and refinement. His recumbent effigies and portrait busts are finely wrought, and, except for an occasional lapse into an inappropriate setting, are placed with skill, and mounted with excellent taste. His designs, too, show a rich invention, and give us many delightful models for the present day. But in how many workshops and studios will

this volume be found, one wonders? If English art were loved and studied as it should be, it would be missing in none.

Mr. Spiers does not tell us whether Stone signed his work. I remember noticing the initials N.S. clearly cut on the garter of the kneeling figure of the Earl of Northampton at Trinity Hospital, Greenwich, and since it is evident that the MS. note-books do not contain the whole of Stone's work, it is possible that yet further examples might be identified if his initials were to be seen. As it is, it is surprising how much can be traced to his hand, and many old friends will be the better remembered now that their authorship is disclosed. Stone's architectural work deserves a more detailed examination than has been found possible in this book, and such an obvious relationship as can be seen between the south door of St. Helen's Church, Bishopsgate (1633) and the church doorway ascribed to him in Amsterdam might put one on the scent of further discoveries.

This volume should demonstrate to all architects the value of the work that the Walpole Society is doing. To promote the study of English art, and to publish such ample records, is to deserve the thanks and the support of every one who labours, however painfully, in the same field to-day. We trust that many another artist of the past—some nameless and unknown save by their works—may find in the Society as delightful a chronicler, and may earn as delightful a record. W. H. G.

It should be pointed out that this volume is only available to members of the Walpole Society. Anyone who is interested in British art may become a member by payment of a subscription of £1 is. a year. The Stone volume was issued in return for last year's subscription—1 May 1918 to 30 April 1919—but new members, we are informed, may secure the complete set of published volumes at their original prices.]

*The Seventh Volume of the Walpole Society, 1918-1919. "The Note Book and Account Book of Nicholas Stone, Master Mason to James I and Charles I." Transcribed and annotated, with an Introduction, by Walter Lewis Spiers, F.S.A., J.R.I.B.A. Oxford University Press.*



MURAL TABLET TO DOROTHY LADY GAWDY, ST. MARY'S CHURCH, REDGRAVE, SUFFOLK, 1621 (?).

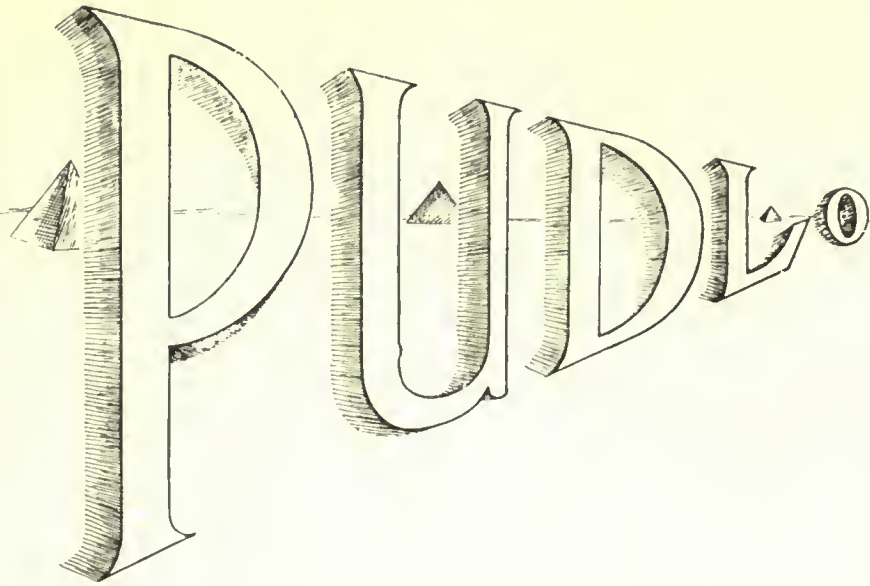


ALTAR-TOMB TO SIR NICHOLAS AND LADY BACON ST. MARY'S CHURCH, REDGRAVE, SUFFOLK, 1620 (?).

*From "The Note Book and Account Book of Nicholas Stone."*



# AS DRY AS THE DESERT.



## COTTAGES.

The various authorities are insistent that the houses of the "workers," shall be free from dampness.

For instance, the National Housing Council recommends that an impervious layer should be placed under all floors to save the health of the inhabitants. In the recent "Memorandum for the use of Local Authorities" the need for the prevention of rising dampness from under the floor boards is emphasized.

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## CHRONICLE AND COMMENT.

### Salient Features of the Month's Architectural News.

#### *Street Decorations for Peace.*

It is a pity that the outstanding events of the month of July—the Peace celebrations—should have had in them so little of art interest except of negative character. That in the capital of the Empire there was no concerted attempt to measure the magnificence of so great an occasion is a national scandal. It is no consolation to know that what we did was immeasurably inferior to what we could have done if the assistance of architects and other artists had been freely sought. A stately effect was achieved by very simple means in the Mall, whereby the hands of the clock were surely revealed: but, save for the Cenotaph, there was almost nothing else that was not of a desolating insignificance. From the decorations at the R.I.B.A. must be excepted the very act of compelling order and decorum, they pained us by a general welter of paltriness.

UMENT TO SIR EDWARD COKE, ST. MARMAN monument of TITTESHALL, NORFOLK, 1638. tion as from "The Note Book and Account Book of Nicholas Stone." it is, Sir Edwin Lutyens married Maria, daughter to his master, Hendrik, of revising the doubt strengthened in him the influence which objection that tecture had already received from the schools obstructive to lands. But on the whole this influence was a

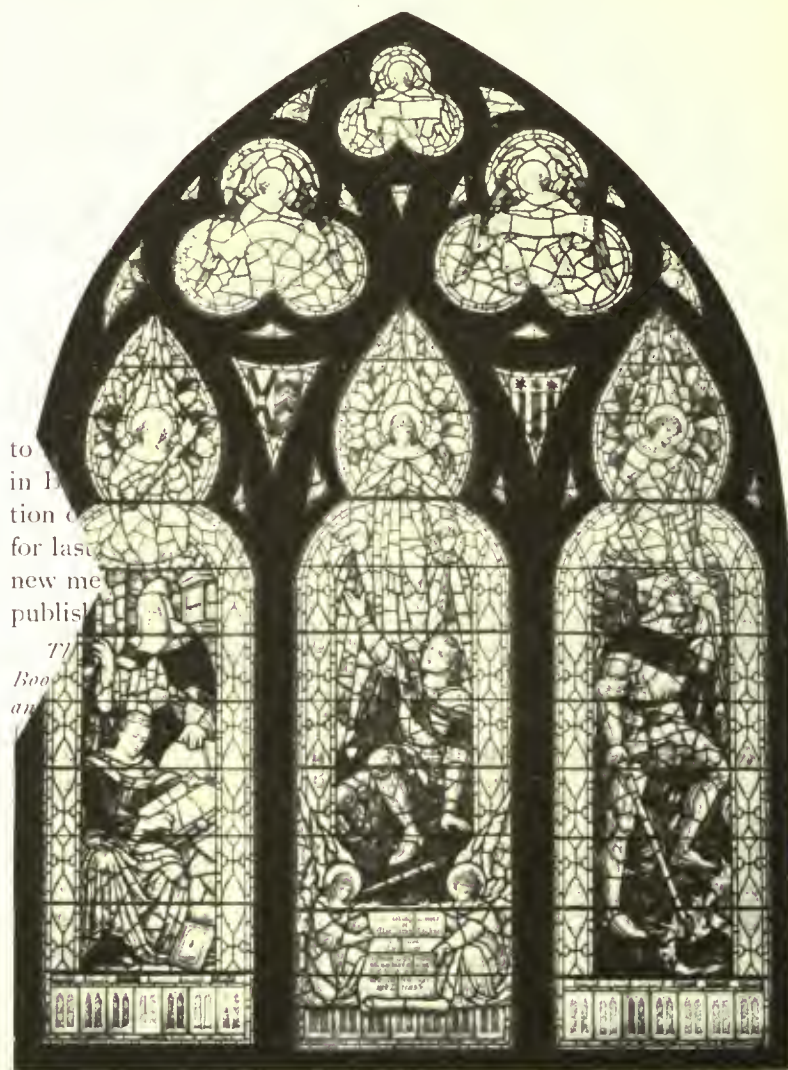
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If catch- say they do, Unity of the Profession," for example, is almost as much in men's minds as it is in their mouths. It is beautifully elastic and adaptable—may mean anything or nothing: but an attempt has been made to discard it in favour of "Unity of Command," under which title a letter signed by fifteen architects of note has been written to advocate a very specific application of the principle of unity. We have in London two architectural societies, doubling effort, expense, staffs, everything but effective force, which would appear to be halved, the wheels of the two sets of machinery revolving too often in opposite directions. Sometimes the position becomes farcical. "On occasion we read of two sets of deputations waiting on the same Government official, and two letters to the Press, sometimes agreeing with each other, but more often not." It is suggested by the signatories that the rivals should meet to discuss in an informal way a position that, we venture to say, is less absurd than on the surface it seems to be. We are by no means satisfied that the reasons which called the rival society into being have become obsolete; but the desire for union is at least a hopeful sign.

#### *A Stained Glass Memorial Window.*

The stained glass window here illustrated has been placed in Hillside Parish Church, Forfarshire, as a memorial to a young officer who fell in the recent War. The design is by Mr. James Ballantine, Edinburgh. The window consists of three lights and tracery, and the text "Be thou faithful unto death, and I will give thee a crown of life" forms the theme of the whole design. In the centre light is the figure of a fallen warrior receiving from an angel a laurel wreath of Victory, and in the border are angel figures in the attitude of prayer.

The left side light contains a figure of a student with his books and a preceptor directing his studies. An angel is shown



STAINED GLASS WINDOW,  
HILLSIDE PARISH CHURCH, N.B.

Designed by James Ballantine, F.S.A.Scot.

holding the torch of Learning, and in the border are small figures representing Literature. In the right side light is a soldier in armour clasping a banner with the Cross supported by an angel. The border in this light shows angel figures with the Christian armour. In the tracery are angels bearing scrolls suitably inscribed, and heraldry has been decoratively introduced. The effect of the stained glass, produced by setting the jewel-like panels of colour on a ground of crystal-white, is admirable, and the illustration conveys a good idea of the fine possibilities of this medium.







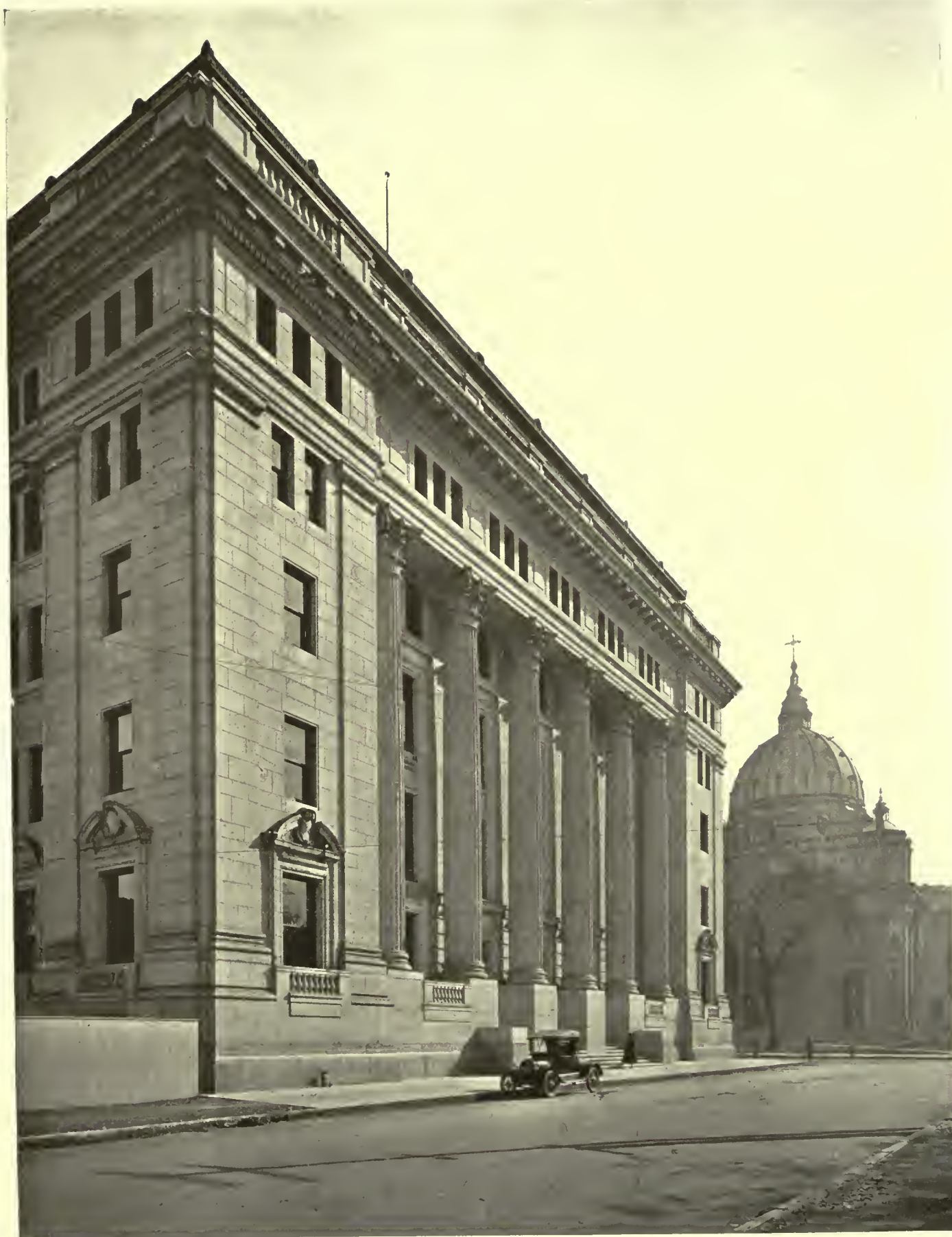


Plate I.

September 1919

NEW PREMISES OF THE SUN LIFE ASSURANCE COMPANY, MONTREAL.  
Darling and Pearson, Architects.



## A GREAT CANADIAN BUILDING.

### The Sun Life Assurance Company's New Premises, Montreal.

By A. CYRIL MARCHANT.

THE new home of the Sun Life Assurance Company of Canada is a welcome addition to Canadian architecture and a decided acquisition to Montreal, Canada's largest city. Designed by Canadian architects and built by Canadian contractors, it proves again that native talent is quite equal to such a task. Messrs. Darling and Pearson are to be congratulated on their latest success.

The architects were fortunate in having a splendid site for their building. It stands in Dominion Square next to St. James Cathedral, which was designed by Victor Borgeau after the style of St. Peter's, Rome; and on the other side of the square is the Windsor Hotel, Montreal's largest hotel. The Sun Life building has an elevation of, roughly, 100 ft.,

The three entrances have handsome sliding doors of cast bronze in front of the usual revolving doors, which are housed in solid marble walls. The entrance hall is treated in a severe style with little enrichment, the marble walls being of pink Tennessee marble slightly tooled, with a polished Belgian black base. The ceiling is coffered, with the simple enrichment picked out in gold. On each side of the entrance to the main hall is a marble stair leading to the upper floor. Just before the entrance to the main hall are the elevator fronts, which are of bronze with fluted columns flanking the grille doors. At the entrance to the main hall are double columns of highly polished syenite marble of darkish green tone. The main hall itself has ten columns 32 ft. high of deep olive green



ENTRANCE HALL.

and is built of Stanstead grey granite. The main façade to the square is recessed with six massive fluted Corinthian columns 50 ft. high, of 5 ft. diameter, which give a fine dignity and largeness of scale to the front. The flanking bays themselves are severe, and relieved only by the ground-floor windows, which have moulded architraves and curved pediments with plain shields over them. The Corinthian caps are bold and well designed for the material in which they are fashioned, and they support the entablature, which has a pierced frieze of plain windows. The cornice itself has no ornament, but is relieved by a dentil course in the bed mould and plain modillions supporting the corona. This cornice is finished by a simple balustrade, and the building is capped by a recessed attic story with a sloping copper roof. The return elevation is very similar, except that flat pilasters take the place of columns. The whole exterior is an object lesson in restraint, depending upon its proportions and plain architectural features for its effect.

syenite marble with gilded Corinthian caps. These support an enriched entablature, which leads up to the large skylight.

The mezzanine floor runs round three sides of the room immediately behind the columns and is finished with a handsome balustrade of Greek key design, with twin fluted columns at intervals. This design is also repeated over the entrance to the room, and there is a clock in the centre. The large public space has a floor of pink marble in squares of two feet. The counter has panels of Sevanto deep green marble, with pilaster and base of Belgian black. In the centre is a well-designed cashiers' cage of bronze. The large clerical space behind the counter has piers, walls, and floor all of pink marble. On the first floor are the president's suite, committee and board rooms, treated with oak panelling, and other executive offices. On the sixth floor are the main and private dining-rooms, kitchens, library, smoking and rest rooms. The vaults are in the basement and of the most modern construction.





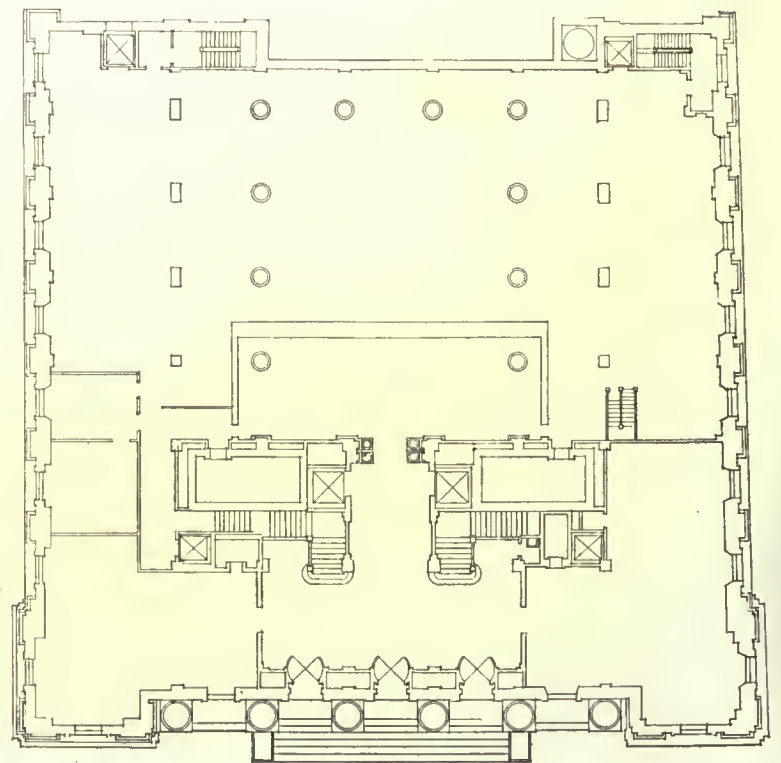
NEW PREMISES OF THE SUN LIFE ASSURANCE COMPANY, MONTREAL.

Darling and Pearson, Architects.

The building is supported on concrete caissons sunk to 38 ft. below ground, and is of steel-frame construction fire-proofed, the floors being of terra-cotta arching supported on steel. The granite exterior is backed up with brick in cement-mortar. The windows are double-hung and bronze-covered, with plate glass. Besides the up-to-date heating and ventilating system, there is a compressed-air system for supplying the pneumatic tube carrier system and the elevator door operating devices. A vacuum-cleaner system is installed, having a capacity of four sweepers at a time. There is a refrigerating plant and also a water-cooling plant, which ensures a constant supply of chilled water at the drinking fountains in the corridors at every floor. All areas and gutters are equipped with snow-melting pipe, with steam connexions, to prevent the collection of snow or ice, as Montreal has a long and cold winter. As there are over four hundred clerks employed in the institution, the furniture and equipment required were very extensive. All these fittings were carried out in Canada.

Taking it all in all, this building, with its interesting architectural details, its lavish use of fine marble and bronze work, and its up-to-date equipment, is a good example of the type of modern buildings that Canada is producing at the present time—buildings which compare favourably with similar structures in any other country.

The architectural tendency of the Dominion is obviously and naturally that of her great neighbour, the United States,



GROUND FLOOR PLAN

SCALE 1" = 10' 0"



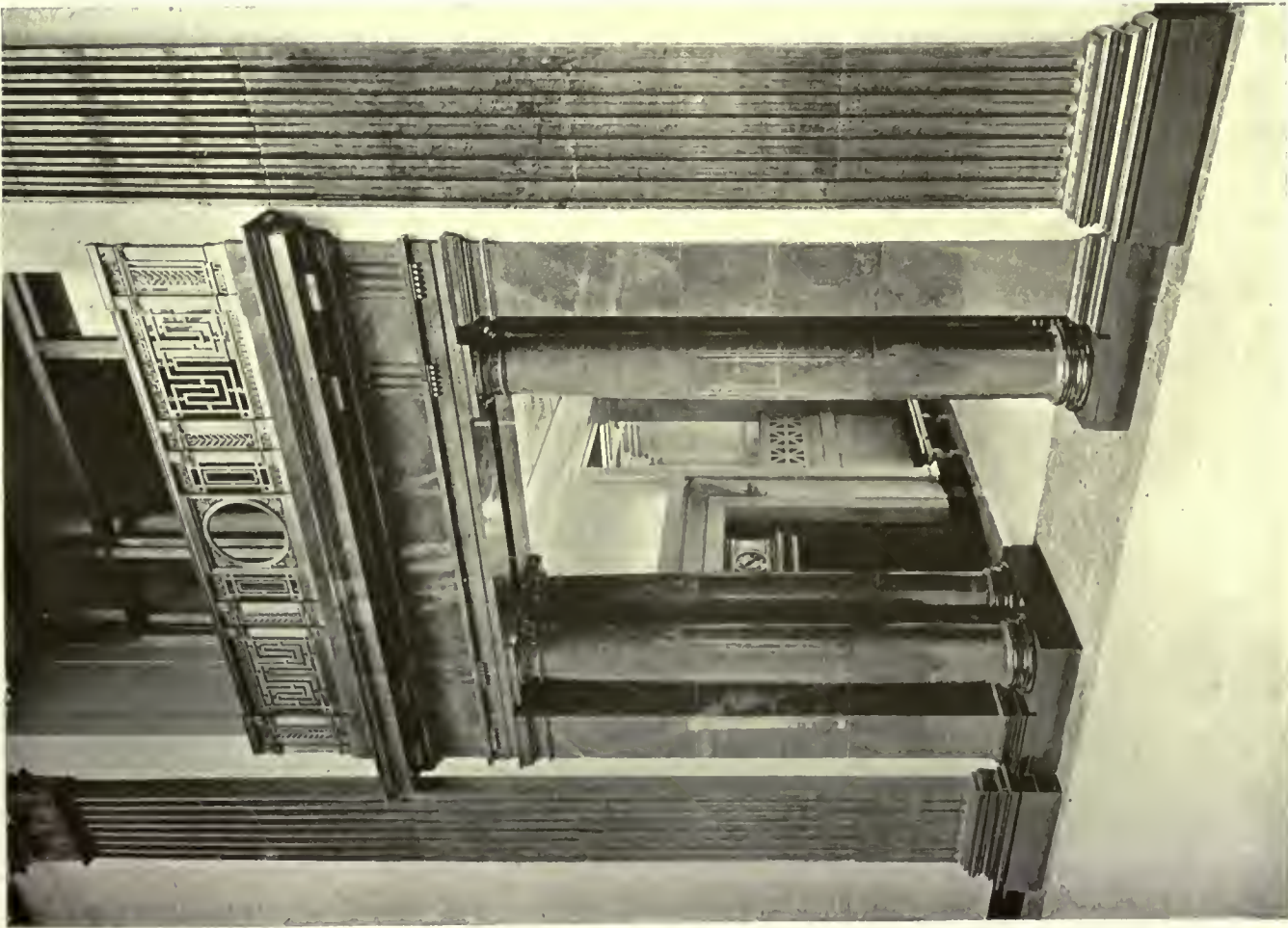
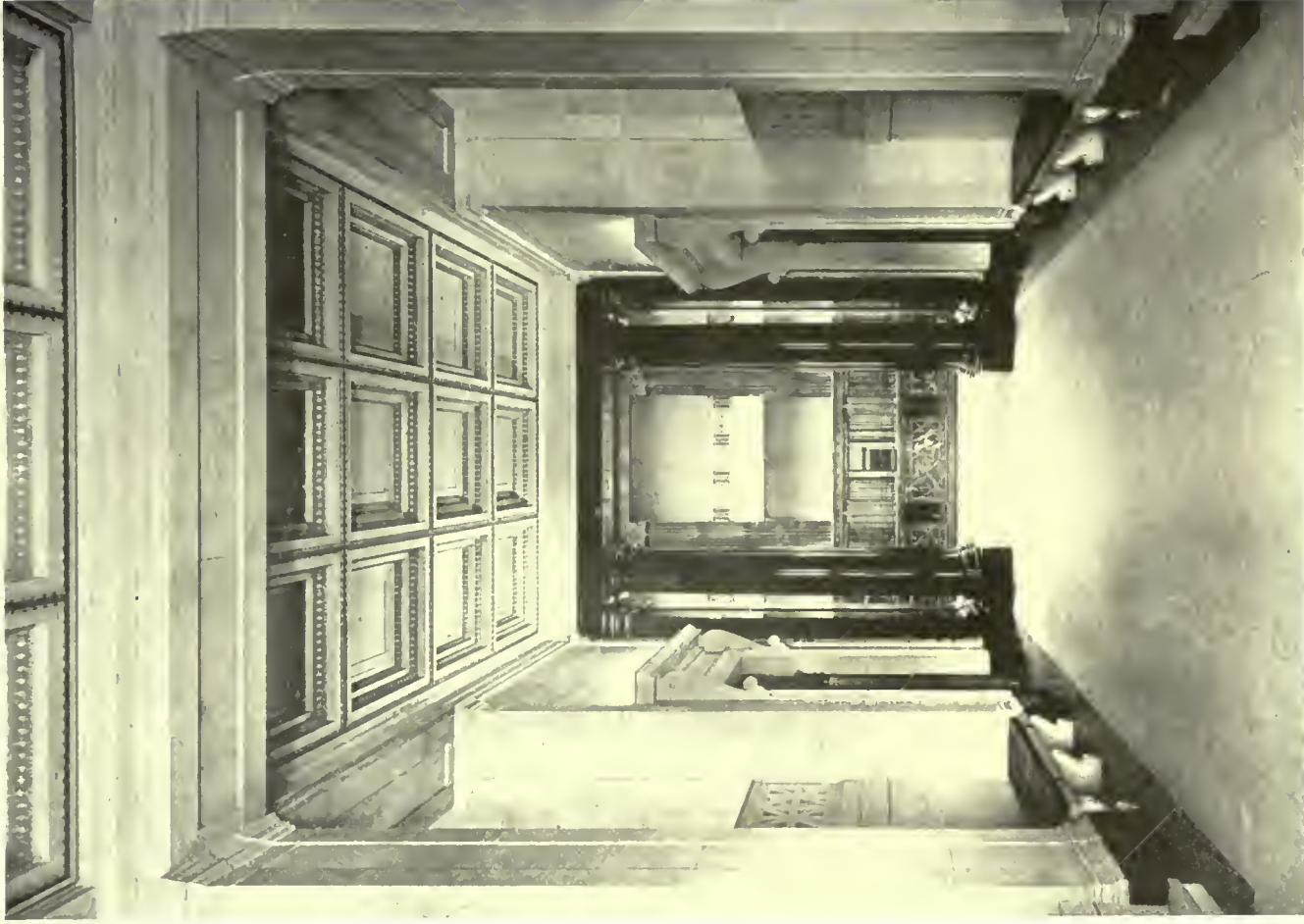


Plate II.

Entrance to Main Hall from Inside.

NEW PREMISES OF THE SUN LIFE ASSURANCE COMPANY. MONTREAL.  
Darling and Pearson, Architects.



Entrance Corridor to Main Hall.

September 1919.







where, within recent years, the monumental manner has received fullest and finest expression. Canadian talent has been considerably augmented by intercourse with the States, and direct influence has been exercised by numbers of American architects who, realizing the opportunities afforded by the Dominion, have migrated to Canada and set up in permanent practice there. That Canadian architecture, though quite capable of looking after itself, must be substantially and permanently benefited by the leaven thus afforded is obvious: for the Americans bring with them a new and definite tradition, a freshness of outlook, an ordered and dignified theory of architectural design—all, no doubt, the ultimate result of Beaux-Arts methods, which have won the suffrages of American architects to the almost total exclusion of all others.

It will be recalled that Mr. Frank Darling was awarded the Royal Gold Medal of the R.I.B.A. in 1915, being the first Canadian to receive this honour. He is the son of the Rev. W. S. Darling, who was for many years Rector of Holy Trinity Church, Toronto.

Born at Scarborough, Ontario, in 1850, Frank Darling was educated at Upper Canada College and Trinity College School. Coming to England in 1870, he studied under George Edmund Street, the architect of the Royal Courts of Justice, and also under Sir Arthur Blomfield. One of his friends has said of him that "his father started out to make him a banker, but a hard-hearted manager" apparently thought that the candidate had too much artistic temperament for so dreary a business as banking, with the result that Mr. Darling ultimately adopted a more congenial method of building up banks. At the age of sixteen he entered the drawing office of Henry Langley,

on the south-east corner of King and Jordan Streets, Toronto, where now stands one of his great bank buildings. He began practice in 1875, and entered into partnership with John A. Pearson in 1895.

Mr. Darling's name is associated with many of the most important buildings in Canada, particularly in Toronto, chief among them being the General Hospital, the Canadian Pacific Railway building, the Royal Ontario Museum, Electric Offices, buildings for Toronto University and Trinity College, head offices for the Bank of Nova Scotia, the Dominion, Union, and Standard Banks, and innumerable residences.

Winnipeg contains many examples of Mr. Darling's work, among them being the General Post Office, the Grain Exchange, and the Union, Nova Scotia, and Imperial Banks; and his hand is seen in a Canadian Bank of Commerce in nearly every important city in Canada, as well as in the Sun Life Office at Montreal, the Ontario Mutual Life at Waterloo, the Canada Life at Vancouver, and the Bank of Nova Scotia at Kingston, Jamaica. This is but a fragment of a very long list, but it is sufficient to indicate the variety and character of the work that justified the award of the Royal Gold Medal to Mr. Darling in 1915.

Mr. Darling, who was unable to come to England to receive the medal, cabled as follows: "I am a Canadian born and bred, and an Imperialist from the bottom of my heart. I welcome anything that tends to bring more closely together the Mother Country and the great dominions beyond the seas, and can think of nothing better calculated to help bring about in its own way such a desirable result than this gracious act on the part of the R.I.B.A."



CASHIERS' CAGES IN MAIN HALL. EXECUTED IN BRONZE.



# GEMS OF ENGLISH ARCHITECTURE.

## VII: Westwell, Tenterden, Kent.

By NATHANIEL LLOYD, O.B.E.

THERE is something particularly attractive about dated houses; and when there is no doubt that a date refers to the year in which a building was erected, it is valuable as determining when certain architectural features were in fashion and when they were superseded by later forms. Too slavish reliance upon such indications may prove misleading, for elements which had been abandoned in London and other large centres of population were long afterwards used in country places. It follows, therefore, that if we find any feature—say elliptical windows—used in a large number of dated houses throughout the country we should be fairly safe in assuming the earliest of these to be, approximately, the date when such windows were introduced; but we should not be on equally firm ground if we assumed that the latest of these dates was approximately when such windows went out of fashion. In that interesting work “The Growth of

the English House,” Mr. J. A. Gotch gives a chronological list of houses mentioned therein, and if it should ever be possible to publish illustrations of many hundreds of dated houses, arranged in chronological order, such a book would be a mine of information and would provide a wealth of material for comparison.

Westwell bears the date of its erection—1711—upon the field of the pediment on the south front, which, with the entrance doorway, forms the central feature of this elevation. Two rainwater heads on the east front bear the date 1718. In the absence of the authoritative date upon the pediment, these would be regarded as indicating the date of building; so they furnish another warning of the necessity for caution in accepting dates. The house, situated on a spur of the hill up which one approaches Tenterden from Rolvenden, was built for a local squire, James Blackmore, who owned considerable



SOUTH-WEST ANGLE FROM SUNK GARDEN.



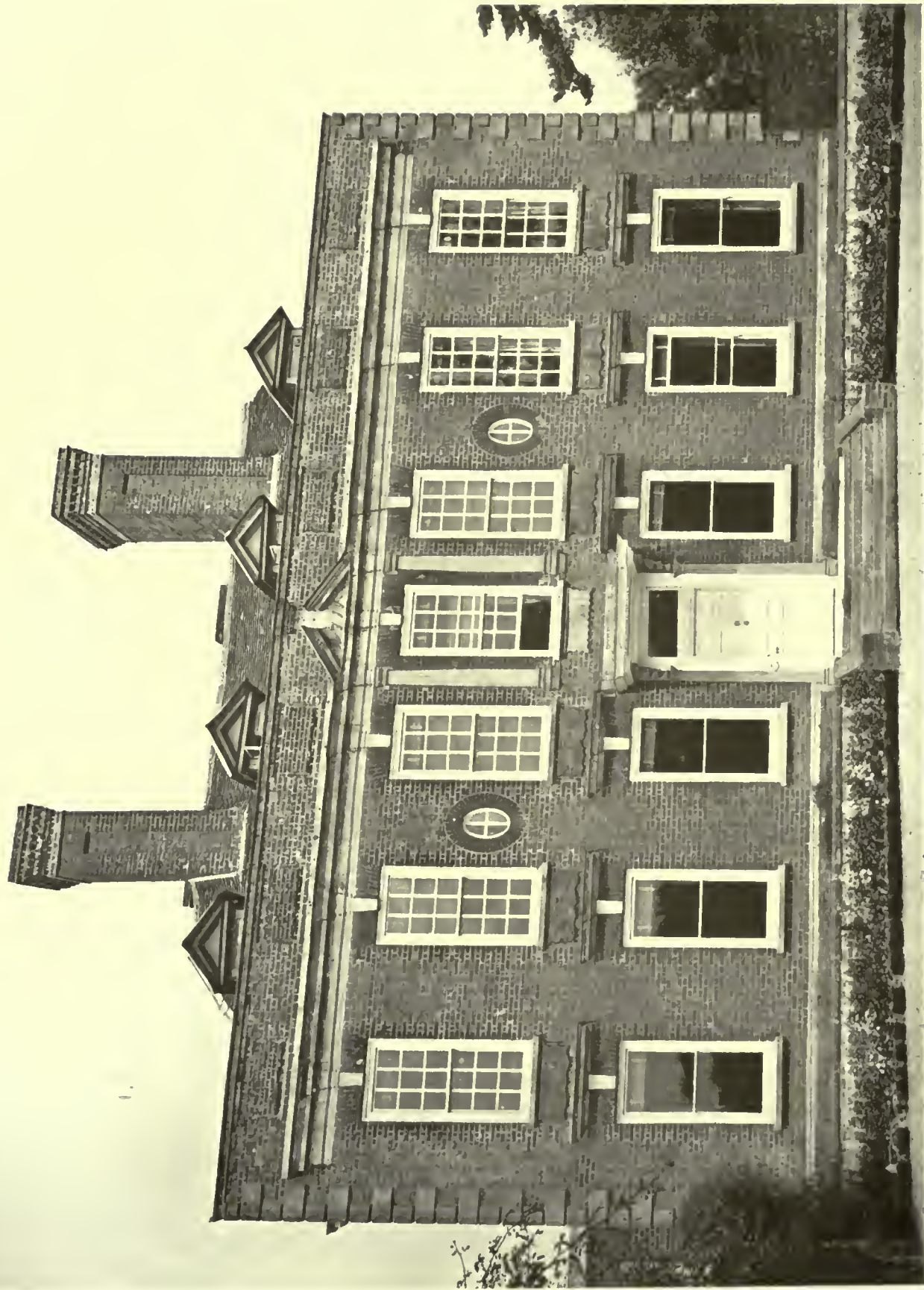


Plate III.

WESTWELL, TENTERDEN, KENT: PRINCIPAL FRONT.

September 1919.









DETAIL OF BRASS DOOR-KNOCKER.

property in the neighbourhood. It narrowly escaped destruction in that dark age of architecture, the mid-nineteenth century. The building did not meet the taste of the time (even to-day there are some who can see nothing "pretty" in it), and it was suggested that "there were many bricks, which could be used to greater advantage elsewhere." The name of the architect is not known, but the house has frequently been compared with Pallant House, Chichester (seventy or eighty miles away), which, with good reason, is believed to be the work of Sir Christopher Wren. The house was illustrated in the May issue of this REVIEW, to which reference should be made with a view to comparing those illustrations with these of Westwell. If the date generally accepted as that of the building of Pallant House is correct, it was not erected until a year or two after Westwell, which makes the comparison more interesting, for the unknown architect could not have seen Pallant House and drawn upon it for his ideas. Both are brick houses; but, whereas Pallant House is built entirely of brick except for the stone copings at the angles of the parapet, Westwell has quoins, cornice, pilasters, pediment, and keystones of sandstone. The entrance front of Pallant House is substantially richer, and the design is of finer quality, than that of Westwell. The breaking forward of the central portion of Pallant House and its exceedingly handsome door-

way compare favourably with the flatter front and scantier central feature of Westwell. In both houses the window openings to both floors have the dignity of height, those of the first floors being taller than those of the ground floors. In these the designers showed appreciation of the importance of increasing the size of objects farther from the eye, an essential too often overlooked nowadays. In neither house is the difference in height so accentuated as to demand attention, but just sufficient to produce the pleasing effect at which the designers aimed. The Westwell window openings on the first floor are 17 in. taller than those of the floor below. In Westwell the designs of the cut brick soffit of the brick lintel of the central window, the apron-pieces below the first-floor windows, and the panels of the parapet are remarkably like those of the Pallant House window lintels and the lintels of



ENTRANCE DOORWAY AND HOOD.





THE EAST FRONT.

the parapet panels. Both houses have pitched roofs behind the parapets, and in each case there is a central lead flat. Other points of similarity may be noticed in the staircases, the newels, balusters, handrails, and skirtings, which (though of different orders) have a certain family likeness. The thin stone capitals of the gate-piers of Pallant House have their parallels in the pier capitals in Westwell garden. The existing approach to Westwell from the road obviously is not original, but has been formed so that vehicles may approach near to the entrance doorway. The old brick wall which shut off the forecourt from the road remains, and examination of this shows the alterations which have been made. In it are the stone bases and parts of the gauged brick shafts of six piers. The two central piers are  $6\frac{1}{2}$  ft. apart, and no doubt formed the entrance gateway, furnished with iron gates similar to those at Pallant House. Steps would connect these with the road below and up to the forecourt just above, and probably the other piers were connected by a wall surmounted by iron railings, through which the house could be seen from the road. The effect would be complete.

It may be interesting to note the elements which combine to form the very original south front. While all the decorative details introduced have proper value, and each does its part in producing the harmonious whole, yet, were every one of them eliminated, the house would still possess repose and dignity. The proportions of window openings and wall spaces are excellent, and the absence of any break in the flat front is a peculiarly severe test of the way in which they are disposed; while the value of the four simple, well-proportioned, massive chimneys which surmount the structure can hardly be over-estimated. The same simplicity characterizes the detail. The doorway (of wood) is severely plain, except for the richly carved brackets which support

the hood. The door itself is of later date. Unfortunately it is painted white, which was not intended by the designer. Attention may here be drawn to the fine brass knocker, brought from another house.

The architect, like others of his time, knew the importance of carrying up the lines of his principal doorway in forming the central feature of his façade. This has been done at Westwell by the introduction of stone pilasters on either side of the central first-floor window, and by continuing the treatment through the cornice to form the entablature, with its broken pediment of triangular form. On the tympanum of this is the date of building—1711. The treatment of this central feature is somewhat slight, but the whole composition of this south front is distinctly original and of great merit. The cornice breaks round the capitals forming the extensions of the window lintel keys. It stops short of the quoins and is returned upon itself. There is no stringcourse at first-floor level, but the simple entablatures above the ground-floor windows provide the necessary horizontal line. The cut brick apron-pieces of the first-floor windows furnish unobtrusive but valuable embellishments, and the same may be said of the similar cut brickwork of the parapet panels. The walling bricks measure 9 in. by  $4\frac{1}{4}$  in. by  $2\frac{3}{8}$  in., and four courses rise  $12\frac{1}{4}$  in. The gabled work and dressings are carried out in bricks of a brighter red. The dormers on the south front are furnished with heavy wood pediments of triangular form, which may be later insertions. Those on the other three fronts are hipped and, like the main roof, covered with red tiles.

Reference has already been made to the four handsome brick chimneys. Whether the caps of these have been rebuilt or only repointed it is difficult to say without closer examination than was possible. It is probable that they have not undergone substantial alteration. Had they been rebuilt their excellent proportions almost certainly would have been spoiled, as has happened to many other fine chimneys in the locality. The elliptical windows, which look like eyes, serve to light the powder closets within and to emphasize the divisions of the front elevation. The excrescence on the west front is modern. One serious blot upon the face of Westwell is a product of the enlightened nineteenth century, when the original sash-bars



VIEW FROM THE NORTH-WEST.



and glazings were removed from the ground-floor windows, and large sheets of plate glass substituted. These windows, instead of appearing fully furnished as those of the floor above, are mere empty sockets, whose black, cavernous voids gape at the observer in unlovely contrast with their neighbours above. Mr. James Worrall, the present owner of the house, is conscious of his predecessor's error, and may one day undo the evil by restoring the missing bars and glazings.

Whether the architect of Pallant House (Wren, or whoever he may have been) had anything to do with the designing of Westwell is doubtful. To my mind the houses differ as much as the handwritings of two persons may differ, notwithstanding they have been contemporaries and even taught in the same school. There can be no doubt that features to which reference has been made were characteristic of the early eighteenth century, and consequently were part of the stock-in-trade of contemporary designers. It is, however, natural that houses situated so far apart and having so many details in common, some of which are not the most ordinary of the period, should have been attributed to the same author.

The Florentine bronze door, illustrated below, was acquired by Mr. Worrall some years ago. It was previously in a private collection, and the source from which it came originally is not known. It bears the date MDLXXX and the inscription, "Cluadite jam rivos : sat prata biberunt."

The door is a wonderfully elaborate example of craftsmanship in metal, its whole surface being covered with decorative figurines and other devices. Oddly enough, the period to which it belongs is one in which the school of art founded by Michelangelo had lost much of its vitality: works of art abounded which were mere affectations of the manner of the great master, with little trace of his wonderful vigour and inventive genius. Bologna and Benvenuto Cellini alone struck out on new and original lines, and the works that they have left to us in marble and in bronze show conclusively the extent to which they excelled their contemporaries in design and power of execution. Whoever the craftsman of this door may have been, he was obviously a man of undoubted genius—combining delicate and playful invention with masterly executive ability. Though covered with such an abounding wealth of decorative detail, the door does not weary the eye, but rather invites it by its sense of balance, harmony, and composition.



FLORENTINE BRONZE DOOR.



THE STAIRCASE.



# THE PRACTICAL EXEMPLAR OF ARCHITECTURE.

## The Breakfast-room Ceiling at Sir John Soane's Museum.

THE original character of Sir John Soane's work is probably nowhere more clearly marked than in his own house in Lincoln's Inn Fields. His individuality is displayed everywhere, whether it be in the planning, the ingenious contrivance for lighting, or in the detailing. The date when Soane first took up his residence in Lincoln's Inn Fields is given in the official guide book as 1792, but it appears that before 1812 he was beginning to find this house too small for his ever-increasing collection, so he secured the freehold of No. 13, and in 1812 pulled down the premises then existing there and built the present house. Later he bought up and rebuilt No. 14,

covered by a beautiful little ceiling which takes the form of a flat dome springing from four segmental arches, while the recesses have skylights over, which are so arranged as to throw a vertical light on the pictures on the upper part of the walls. Further light is introduced through the windows looking over the yard, and the octagonal light, which is filled with painted glass. The appearance of light is accentuated by the use of innumerable mirrors. These occur on the soffits of the four segmental arches at the corners of the dome just above the springing level, and also on the doors, of which there are six. The wall spaces, where not taken up with doors, are treated



BREAKFAST-ROOM IN SIR JOHN SOANE'S MUSEUM.  
LINCOLN'S INN FIELDS.

and made use of the site of the stables of the three houses for his museum. The museum and house are of the greatest value and interest to architects. In a sense the former contains the material basis upon which Soane built up the style, and this latter shows the style in actual practice. There is a severity or reticence about all of Soane's work which is nowhere seen to happier advantage than in the chimneypieces, cornice, door-panels, dados, and countless other features, of his house.

The accompanying drawings illustrate the ceiling in the breakfast-room, which is perhaps the most charming room in the whole house. It is planned on a square with two narrow rectangular recesses north and south. The square portion is

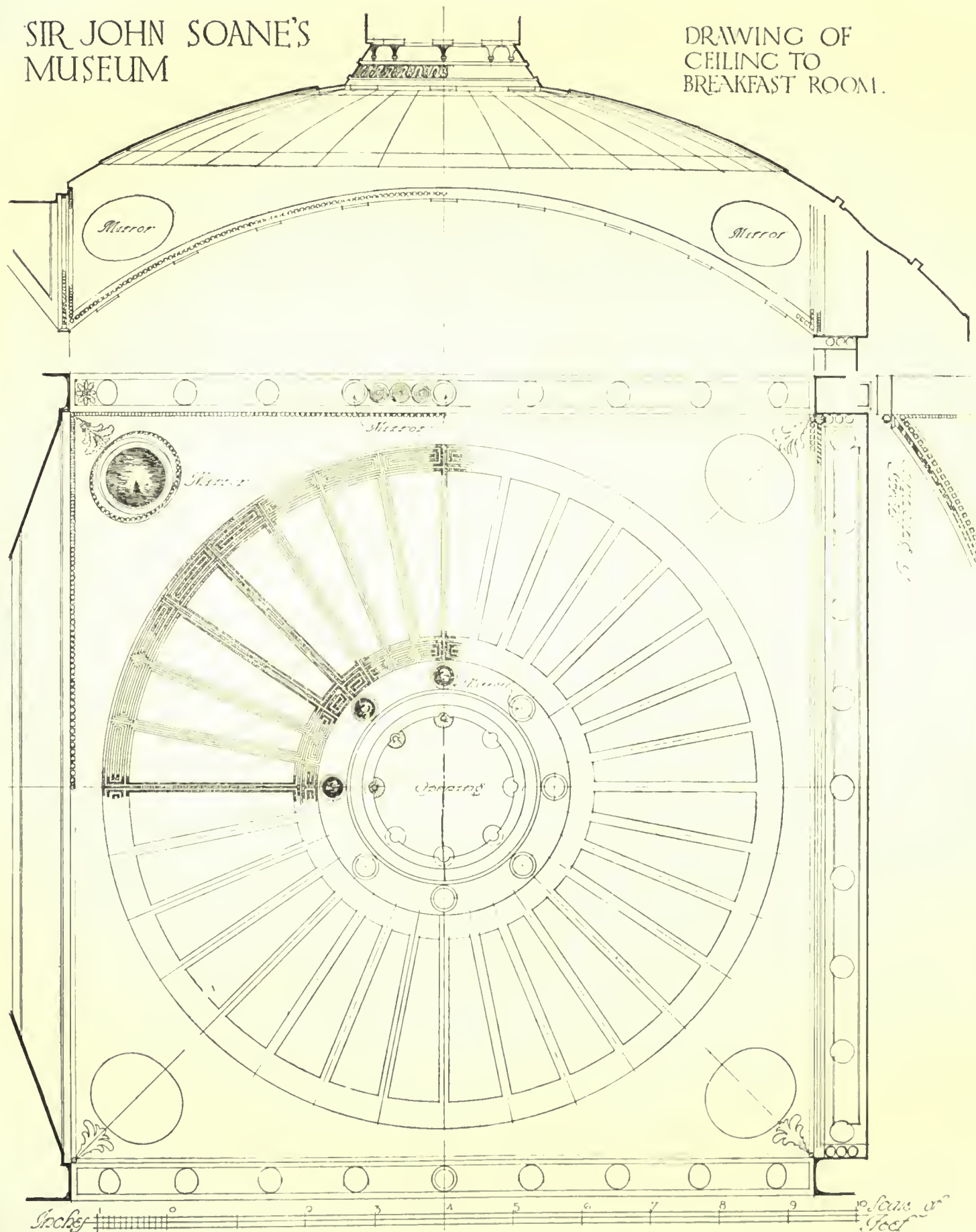
with recessed bookcases. The ceiling here is considered by Mr. Arthur T. Bolton, F.S.A., the Curator of the museum, to be a development of the example in the breakfast parlour at Pitshanger Manor, Ealing Green, the country retreat of Soane from 1800-1811. Both ceilings are the same in form and are decorated with delicate incised Greek ornament. It is a very useful type of ceiling, since it can be used to cover either a square or rectangular space, and is capable of an infinite variety of decorative treatment. The Soane example is worthy of particular attention, and it can be studied in detail, as the breakfast-room is not lofty.

W. G. A.



SIR JOHN SOANE'S  
MUSEUM

DRAWING OF  
CEILING TO  
BREAKFAST ROOM.

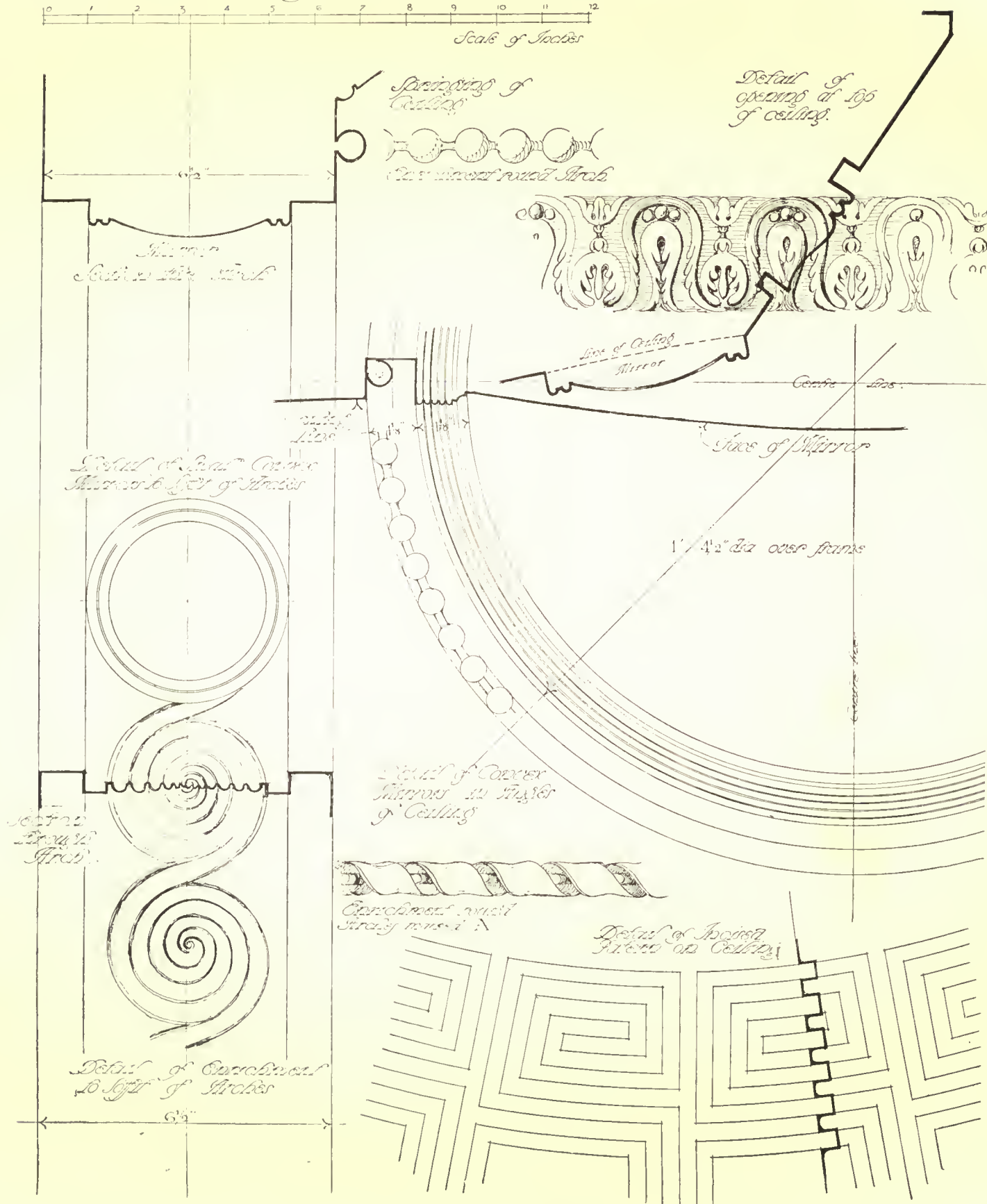


Measured and Drawn by W. Godfrey Allen and H. A. McQueen.



# DETAILS of Ceiling to Breakfast Room for 1852 Soane's Museum

Scale of Feet



Measured and Drawn by W. Godfrey Allen and H. A. McQueen.



# WAR MEMORIALS: SUGGESTIONS FROM THE PAST.

## III.—Market Crosses and Halls.

By WALTER H. GODFREY, F.S.A.

ARCHITECTURE can be likened to nothing better than to language, the vehicle fashioned for the expression of ideas, and the material for epic and lyric song to those who know its idiom, but meaningless to men who are ignorant of its secret. Even when the tongue is that of our native land, we use it in vain if we have no concept to express, no idea which needs the clothing of otherwise idle words. So it is with architecture, to which such fate has fallen of late that for the most part the man-in-the-street has not troubled to acquire this art language, nor any of its subtle and inspired dialects; and, more pitiful still, those whose duty it is to study and practise the art find themselves at a loss for anything vital or noble to express. To this pass have we come since we cast away the

unanimity, and the petty quarrel threatens to spoil what should be an hour of national pride and heartfelt thankfulness. The explanation is a simple if humiliating one. We are so unaccustomed to desire to express ourselves in terms of art that the opportunity and the need find us totally unprepared, and in our helplessness we must needs quarrel to disguise our ignorance.

In contrast with these symptoms of perplexity one event stands out in almost dramatic relief. The occasion of the great triumphal march of the victorious troops of our own land and of our allies through London called for a visible token of the heroic army of men who had lost their lives. Without any public discussion the Government wisely entrusted the design



MARKET CROSS, CASTLE COMBE, WILTSHIRE.

medizæval symbolism and tired of the eighteenth-century imitations of classical divinities—since, too, we found that excessive naturalism and its opposite, the eccentricities of futurism, were unable to take their place. It is not that men and women have ceased to feel the emotions that compelled the artist to create the means of expression, but that we have followed so many strange idols and false gods that we have lost the desire, the passion, for enshrining our ideals in carven timber and hewn stone.

But the War was a big enough event to make a profound change in this respect. As it has united us in one great effort, so it has bred in us the desire to give expression to a common emotion—joy in the victorious end of a titanic struggle, and lasting gratitude to the dead. In every town and village we share the desire to raise a memorial—so far we are united; yet, strange as it may seem, we are all at variance as to its form. The truthful historian would be able to tell of few cases of

to a gifted artist, Sir Edwin Lutyens, and he raised the simple and dignified cenotaph in Whitehall. In the simulacrum of a severely restrained altar-tomb, such as appears in many an English churchyard, placed on a lofty clear-cut pile, and consecrated by the national colours and the memorial wreath, he found a form which was worthy of the magnitude of this supreme moment. Its simplicity, its stimulus to the imagination, was such as one experiences when one sees a play of Shakespeare's acted without the deadening paraphernalia of modern scenery. The salute of the troops made the monument historic, and the daily pilgrimage to the beautiful altar of grateful memory shows that the instincts of all the ages are not dead. The triumphal progress of the mortal remains of Nurse Cavell and Captain Fryatt was another notable sign of a nation's deep and unified sentiment. These are the outward symbols of a spirit which, despite the present confusion, will yet bring forth great things.

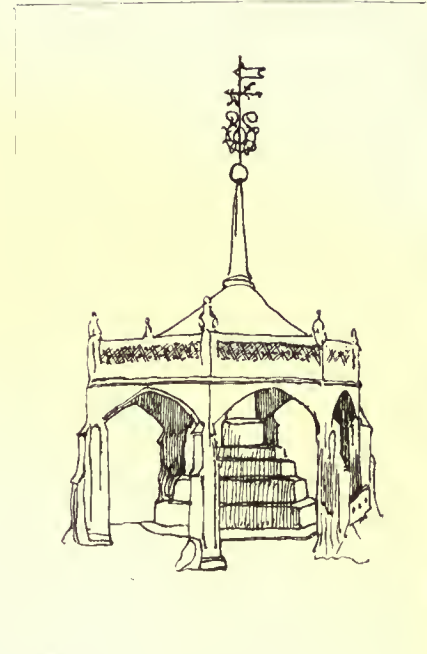


It may be presumption on the part of one writer to attempt to point the way in a matter which is now in a certain degree the national preoccupation; but there are one or two things to be said which may help to compose some of our differences. Let us consider, as dispassionately as possible, the question as it is presenting itself to a thousand and more Committees at this time. From a number of different motives, certain people are urging that the money collected for a local memorial should be spent on some work of utility for the benefit of the neighbourhood. Such people are not necessarily the sworn foes of sentiment, nor are they all antipathetic towards the arts; many, indeed, find themselves in this camp for no other reason than that they wish to avoid the infliction on the countryside of some fresh essay in bad architecture or worse sculpture. Let us admit the risk, but let us also consider that the only sure way of perpetuating the low standard of public art in this country is by the withdrawal of people of taste and judgment from the undecided councils of the local community, and by the neglect of a great opportunity for educating the town and village folk in problems which may recur—if not in precisely their present form—in the future. We shall never rid ourselves of the reproach of the futile and commercialized types of memo-

rials which disgrace our modern streets, until people come to take a pride in enlisting the services of an artist, and in affording him the opportunity to express, according to his individual power and vision, the purpose which they wish to see fulfilled. There are those, I believe, who disapproved of the setting up of the memorial to Wolfe on the quiet village green of Westerham. But to me the thin, spirited figure of this heroic soldier with sword outstretched takes nothing from the tranquil beauty of the scene, but adds an immeasurable significance to the Kentish village that gave him for his great task overseas. Westerham gave Wolfe



GLASTONBURY.



AXBRIDGE.



CROSS IN AMPNEY CRUCIS CHURCHYARD.



MARKET CROSS, CHICHESTER.





Plate IV.

MARKET HALL, CHIPPING CAMPDEN, GLOUCESTERSHIRE.

September 1919.









MARKET CROSS, SWAFFHAM.

which, alien to English life and disowned by every other country, have so often been erected in places where none can avoid them? Our commercial success as a nation has without doubt worked against the artist, in that it has provided us with a large number of firms ready to provide anything at a moment's notice, from a winged Victory to a khaki-clad figure, each with the appropriate feather or button done to the life, but none the less devoid of every quality of character or beauty. And such uninspired work does not come alone from the Emporium; it is turned out of many studios. Commercialism is not found only in the market; its products may be served up with a superficial air of merit and an assumption of high art well calculated to deceive.

Our only safeguard here is in the reputation of the artist. If it is desired to have a work of sculpture as a memorial, it is

to die at Quebec, and now Mr. Derwent Wood has given back to Westerham the vigorous image of its soldier squire to show its pride and its pleasure for ever.

The out-and-out utilitarian will not, however, concede a point to our argument; he will probably stick to his view that a memorial *qua* memorial is waste of money, and will urge that if there is anything to spend it should be laid out on a local hospital, reading room, or some other good work. This attitude cannot be ignored, but it is pertinent to point out that such proposals are entirely beside the mark. What the great majority of people want, what the multitude who visit Sir Edwin Lutyens's cenotaph feel they have found, is some visible symbol to enshrine memory and express gratitude. It is true that the private individual can often best express his thankfulness, or find a solace to his grief, in an act of generosity which will benefit his town and his neighbours, but that is because we admire a man more if he uses his money for the public good, than in acts which may appear to be mere ostentation. This consideration—which after all is a question of taste—does not apply to a public memorial. The benefit of the community, its material comfort, convenience, and welfare, should be the normal preoccupation of the State, the municipality, and other public authority; in the erection of a war memorial, our leaders are presented with an entirely different problem, and it is a profound mistake to confuse the two. An object of utility, unless it can be vested with a visible and obvious emblematic character, may remain indeed useful, but fails in its immediate and primary purpose. It were better to have a simple cube of freestone inscribed with the date of the War, or the names of the fallen, set in the High Street or on the village green for all to see, than that the act of remembrance should have to be sought within barriers which few will overcome.

Let us now turn to the dangers at the other end of our argument. Given the desire for a real memorial, how are we to avoid the commonplace and mediocre design, the things



MARKET CROSS, ABERDEEN.





THE GUILDHALL, THAXTED.

essential that we should go to a man of first-rate ability and leave it in his hands. Such a design should not be attempted unless we are willing to pay an adequate, or a very long, price for it. Sculpture belongs to the highest rank of art: it has been successfully handled only by famous men, or at rare periods of national achievement. We may well look for a revival of this the greatest medium of artistic expression after so momentous a world struggle; but the time is not yet, we have not sufficiently emerged from the dust of battle. It is my purpose here to show that there are other and very beautiful subjects for our memorials wherever our means will not admit of employing the best sculptors of the day.

The opportunity given to a fine artist to produce a work of real value should be our sole excuse for selecting a sculptured figure or group. Anything less will not only produce something unworthy, it will reveal the un-English character of the type with no compensating advantage. Our traditional architecture has not generally erred in being too ambitious; it has shown a wise restraint, and has busied itself with simple lines and quaint conceits that have not thought to challenge comparison with the work of Rome and Florence. Let us recall the analogy between architecture and language again. There are many homely and beautiful things already written and to be written in the English tongue, and, happily for us, these are possible because our writers are not obsessed with a desire to emulate Homer or Æschylus in all their work.

In architecture we may excel in many provinces without attempting a hopeless competition with the masters of another and supreme age. Our success is not measured by such comparisons, but only by the measure of fulfilment which we capture in our own task.

What, then, is the form of the Memorial which we seek? In reply, I would once more point to the delightful work in our own towns and villages by English and Scottish craftsmen of the past. We desire to erect something simple to bear a recording sentence, the names of the fallen, the symbols and badges of ourselves and our Allies; we desire this something to stand where we all can see it, to be a focus of the village life, and withal to beautify the scene and not to intrude as a stranger. And for all these things we have a precedent in the village or market cross, which, regardless of its beauty, we have very nearly banished from the land.

Of the cross itself I will not stay to write now except to say that it has always possessed a memorial or public character, as well as a religious significance. The Eleanor crosses at Jeddington, Northampton, and Waltham are beautiful examples in memory of a great queen, and there are already signs that the churchyard and wayside cross, such as that from Ampney Crucis (page 64), will see an important revival in the memorials of the Great War. The public cross, however, in very early days added to its secular importance by the addition of a roof supported by a circle of columns or piers, under the shelter of which the villagers and townsfolk met to do business



MARKET HALL, SHREWSBURY.





Plate V. September 1919.

MERCAT CROSS AND CITY CHAMBERS, EDINBURGH.

Photo : F. Caird Inglis, Edinburgh.









QUEEN ANNE'S WALK, BARNSTAPLE.



TOWN HALL, WALLINGFORD.



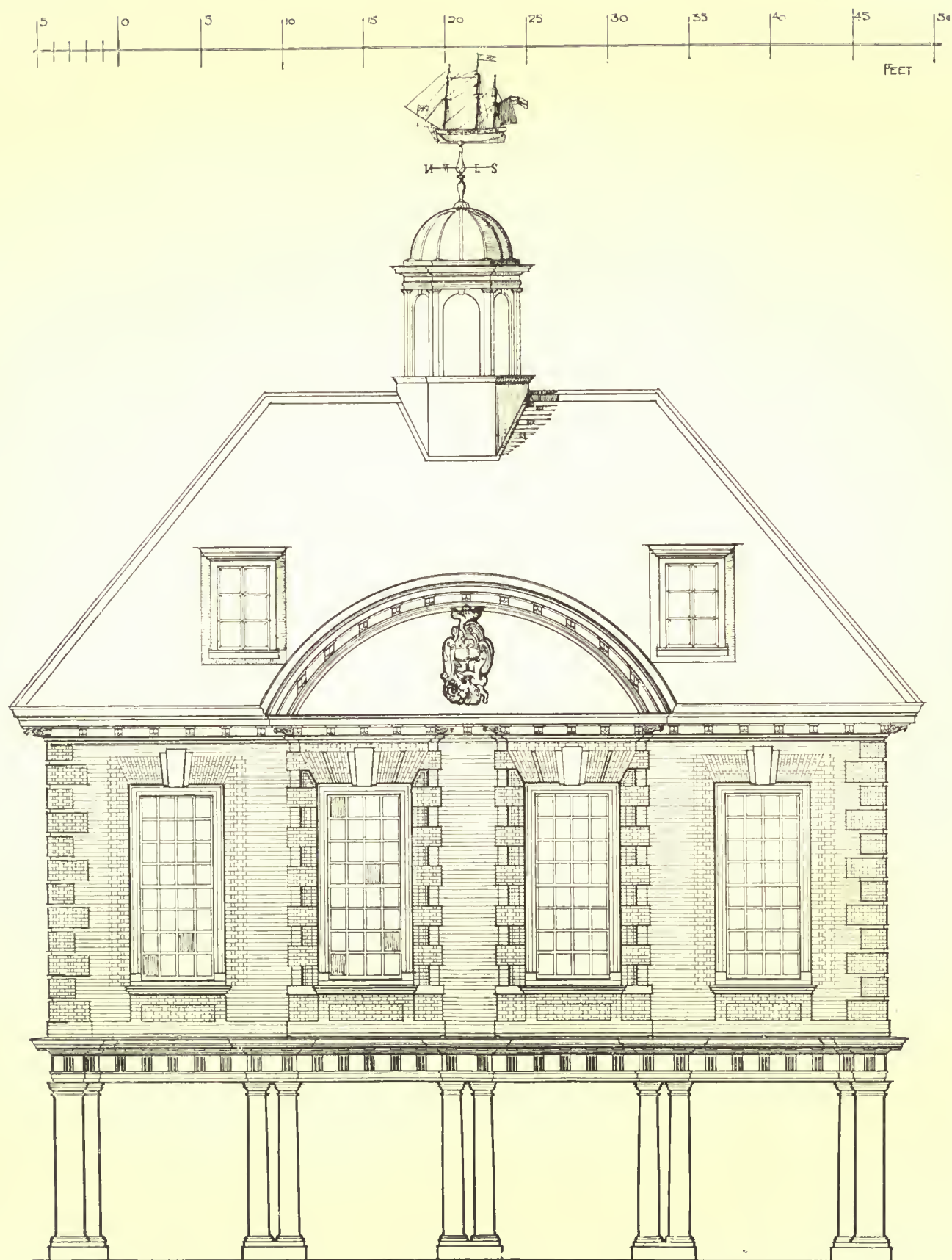
TOWN HALL, AMERSHAM.

and discuss affairs. Hence, the market cross as we know it came to be—a gracefully designed shelter, with the cross or commemorative column in the centre, piercing the roof and rising high above the whole structure.

It is hardly necessary to point out how perfectly this form fulfils the functions of the memorial, and none can dispute its claim to harmonize with the surroundings for which it was first fashioned. The mediæval type should not be copied at the present time—we cannot recall the genius of the Gothic craftsmen even if we would; but it is well to study the fifteenth-century cross for the suggestions it will offer. Salisbury, Malmesbury, Chichester are still to be seen, and later crosses in the same manner at Cheddar and Somerton. Those at Shepton Mallet, Wells, Taunton, Axbridge, Bridgwater, and Glastonbury can be seen only in old drawings; but they are full of interest, and their destruction is an untold loss. The Renaissance market-crosses at Chipping Campden (1627), Aberdeen (1686), Swaffham, and Edinburgh are very instructive, and one need only imagine the carved panels of the Aberdeen cross filled with the heraldry and insignia of the War, and the central column inscribed with names, to conjure up a perfectly ideal memorial for a county town. Such a cross becomes the symbol of civic life, it is involved in every public function, it is a constant factor in the changing years. We read of proclamations from the old crosses, and recently the proclaiming of the Peace from the Mercat Cross at Edinburgh by Lyon King-at-Arms was a most impressive piece of civic ceremony. There are many smaller village types still existing, as at Castle Combe, Wilts; Dunster, Somerset (1600); Witney, Oxon (1683); and Mildenhall, Wilts—all delightful ornaments to the village green.

Cousin to the market cross is the market hall, also set on columns or arches, but having a room above for public purposes. It is not likely that the upstairs room will see a revival for ordinary purposes, but perhaps a local museum or small reading-room would not find the stairs too great an inconvenience. In a memorial structure such a room might well be designed to hold relics and souvenirs of the War, and in any event these buildings are full of instruction and inspiration. We can visit the simple timber frames of Aldeburgh, Elstow, Fordwich, Barking, and Wymondham, the beautiful halls at Thaxted and Ledbury, and study the rich work of the master carpenter John Abel at Leominster, and the market-halls of Weobley and Hereford, now destroyed. And then in stone and brick we can follow the styles from Rothwell (1577), Exeter, Shrewsbury





*Measured and Drawn by E. V. West.*

THE GUILDHALL, ROCHESTER.



(1595), Minchinhampton, Amersham (1682), to the superb hall at Abingdon, the Guildhall at Rochester, and Queen Anne's Walk, Barnstaple, with such lesser buildings as those at Wallingford, Whitby, and Godalming. The weather vane at Rochester is in itself a beautiful little memorial, being a delightful model of the "Rodney," the frigate of Sir Cloudesley Shovel. The names above are quoted only as memory serves; there must be many more with the same qualities of quiet civic dignity and unpretentious charm. Numbers were lost before men saw that a revival of rural and provincial life must come again, and that these broken links must be restored. Many people will still be obsessed with the idea that these

forms are obsolete, that rural and provincial activities will pass into other channels and need different buildings. It is, of course, readily admitted that the modern social needs of the villages must be fully recognized and adequately provided for; otherwise it were idle to expect people to get "back to the land" and remain there permanently. But nothing will ever fill the place of the village "cross" so well as the stones that are set there as a *genius loci* and invested with time's authority. And if these stones bear the names of those who fought for England in her greatest need, they will possess a deeper and more cherished virtue than is likely to be conferred on them even by the passing years.

## CHRIST CHURCH AND THE QUEEN'S COLLEGE, OXFORD.

"LOGGAN" PRINTS BY MR. EDMUND HORT NEW.

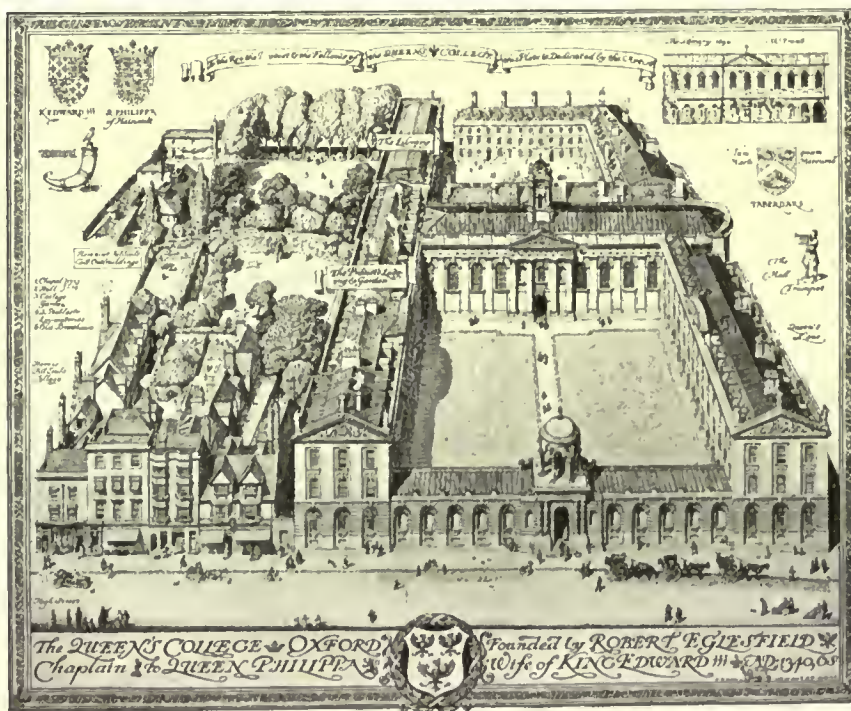
MR. E. H. NEW has added two more drawings of Oxford colleges to the admirable and interesting Loggan series which has occupied him for so many years. These are of Christ Church and Queen's College. Both drawings are thoroughly up to Mr. New's own exacting standard, and Mr. Emery Walker has, as usual, done them full justice.

The view of Christ Church, from the west, with Tom Tower in the centre, and embracing the whole of the great college, the cathedral, and their appanages, is extraordinarily rich and comprehensive: while the high point, somewhere over Pembroke College or St. Aldate's Church, from which it is taken, gives the spectator a glimpse of the very picturesque groups of canonries, and college offices, stables, breweries, and kitchens, which are comfortably tucked behind the college walls, and unsuspected by most of its casual visitors. Peckwater "quad" is well in view; but the modern, unhappy Meadow Buildings, seen end on and closely hedged by trees, are fortunately hardly noticeable. The date of production, 1916, is aptly indicated by the detachments of the Oxfordshire Hussars riding down St. Aldate's, and by one of their tents amidst the elms of the Broad Walk. The drawing is enriched with incidental heraldry and the little decorative accessories in which Mr. New delights.

The view of Queen's College cannot, in the nature of the subject, pretend to the sumptuous effect of Christ Church, but it presents the quiet dignity of the symmetrical college very adequately and happily, and quite as happily it brings in on the left-hand side of the drawing the charming little group of houses and shops which separates Queen's College from All Souls'. The odd little cupola of the gateway looks perhaps rather odder than ordinarily in its foreshortened presentment, its peculiar features affording something of a perspective trap, from which Mr. New has successfully emerged. The sober solidity of the continuous block of chapel and hall, with the clock turret, is extremely well expressed. The artist has given us less evidence of war-time than in the Christ Church view, but military figures are evident in the High Street and on the college steps, while military invalids are present in bath-chairs. Mr. New has very appropriately put in the well-remembered little row of dilapidated hansoms, with nodding nosebags, that may still be seen at Oxford. These, in conjunction with the soldiers and the motor-cars, will approximately date the production.

It is greatly to be hoped that the Oxford series may be completed, and that Mr. New will follow suit with Cambridge.

EDWARD WARREN.





# WILKINSON'S VIEW OF THE SUPPOSED FORTUNE THEATRE, AND WHAT IT REALLY REPRESENTS.

BY W. J. LAWRENCE.

**A**LTHOUGH antiquaries have long since grown to recognize that the pronouncements of Robert Wilkinson, the bookseller, are largely undependable, it is remarkable that the crowning blunder committed in his "Londina Illustrata" still remains unexposed. Error strides along in seven-league boots, and is hard to catch up with and knock on the head; but I hope it is not too late in the day to demonstrate that the view of the supposed Fortune Theatre given in Wilkinson's second volume not only represents a theatre of a considerably later period, but of an entirely different order. My purpose is, firstly, to trace the evolution of this extraordinary blunder, then to show beyond dispute that the building depicted by Wilkinson could not possibly have been the old Fortune, and, finally, to make clear what the building really was. As one cannot cumber the pages of a review of this order with confirmatory footnotes, it is necessary to emphasize that no statement will be advanced for which unequivocal documentary evidence does not exist. How vital it is that Wilkinson's description should be effectually nullified, is shown by the fact that for the past hundred years his plate has been time and again reproduced as a view of the old Fortune, an attribution that has even been accepted unquestionably by that distinguished authority on the Elizabethan theatre, Professor C. W. Wallace.

Not all the discredit of his mistake belongs to Wilkinson. He was led into the trap by earlier antiquaries. In J. T. Smith's "Antiquities of London" (1800) one finds a plate, now, reproduced, inscribed "The Queen's Nursery, Golden Lane, Barbican," which, barring a slight differentiation presently to

be accounted for, is practically identical with Wilkinson's misascribed view. Smith gives no direct elucidation of his plate, but contents himself by referring the reader to a passage in Pennant's "London" setting forth that "In Golden Lane in the Barbican stood a row of low houses of singular construction, which, according to the inscription beneath a small print in my possession, had been a nursery for the children of Henry VIII. It had been also a playhouse in part of the reign of Queen Elizabeth and her successor." That the building had been a much later nursery, of a kind, we shall presently see, but its alleged association with "the children of Henry VIII" is the veriest nonsense. The royal arms on its façade are the arms of the Stuarts, not of the Tudors. But here we have the prime source of Wilkinson's misascription. Finding that the old Fortune Theatre was commonly (although, as it happens, erroneously) spoken of as in Golden Lane, he had no hesitation in identifying the building with that house, being confirmed in his surmise by the fact that in the upper story the floor of the gallery and the marks where the seats were fixed yet remained. Consequently in 1811 he issued a separate view of the building from a drawing by Shepperd, inscribing it as the Fortune. In this view, afterwards reproduced in his "Londina Illustrata," the two gable windows seen in Smith's plate have disappeared in favour of an additional story. This alteration is accounted for by the fact that in 1804 the building had been turned into the Golden Lane Brewery and somewhat altered for its uses.

It only needs to make a sound study of the history of the Fortune Theatre and of the topography of the Barbican district to



WILKINSON'S VIEW OF THE SUPPOSED  
FORTUNE THEATRE.



THE QUEEN'S NURSERY," GOLDEN LANE, BARBICAN  
From J. T. Smith's "Antiquities of London."





ENLARGED SECTION OF THE GOLDEN LANE DISTRICT.

(From Danckerts's Map of the Cittie of London, Amsterdam, c. 1634.)

Professor J. Q. Adams, in his "Shakespearean Playhouses," has graphically indicated the exact site of the Fortune. He writes: "The property thus acquired lay between Golding Lane and Whitecross Street, two parallel thoroughfares running north and south. There were tenements on the edge of the property facing Whitecross Street, tenements on the edge facing Golding Lane, and an open space between. Alleyn and Henslowe planned to erect their new playhouse in this open space 'between Whitecross Street and Golding Lane,' and to make 'a way leading to it' from Golding Lane." This way is now to be identified as Playhouse Yard in the Parish of St. Luke's, and it is so indicated in Ogilby and Morgan's *Map of London* in 1677. Stand in the middle of Playhouse Yard, and you are as near as it is humanly possible to get to the site of the old Fortune. Luckily we are not wholly dependent on an early contract indicating the (possibly altered) intentions of Alleyn and Henslowe in setting about building their theatre. Documents of 1622, 1656, and 1661 clearly indicate that the Fortune was "scituate betweene Whitecrosse Street and Goulding lane."

Although I have spoken here simply of "the Fortune Theatre," there were in reality two houses of the name, both occupying the same site. Erected in 1600, the first was a square wooden building, which fell a victim to fire in 1621. As the old form and material had grave inconveniences, the new house, constructed some two years later, was built of brick in the conventional circular style. The fact that the second Fortune was round would of itself negative Wilkinson's ascription, even if other rebutting evidence were lacking. It is to be noted that the house fell into disuse after the Civil War, and was so far neglected that in a surveyor's report of 1656 it was spoken of as in ruinous condition. The consequence was that it had passed out of existence long before Wilkinson's day. Finally, it may be pointed out that the isolated position of the second Fortune is distinctly indicated in the slightly enlarged section of the Golden Lane district, now reproduced from the anonymous map of *The Cittie of London*, issued by Danckerts at Amsterdam, circa 1634, a map frequently referred to by careless topographers as "the Ryther Map of 1604." The central building, with the identifying playhouse flag, is undoubtedly a crude representation of the second Fortune.

become convinced that the famous old playhouse never formed one of a row of houses in a street (that was not the Elizabethan public-theatre method) and did not stand immediately in Golden Lane. In dealing with Alleyn's purchase in 1599 of a plot of land in the Parish of St. Giles Without, Cripplegate, whereon he and Henslowe proposed erecting their theatre,

When we come to determine what the building depicted by Smith and Wilkinson really was, we find the clues to its identity lying embedded beneath the surface in the statement of Pennant and the deduction of Wilkinson. Not successively, but at one and the same time, it had been a nursery and a playhouse. The explanation of this lies in the circumstance that on 30 March 1664 Charles II granted to Colonel William Legge a patent empowering him to establish in any part of London or Westminster a new theatre, "and to gather together boyes and girles and others, to bee instructed in the nature of a Nursery, for the trayneing up of persons to act playes," at the two regular theatres known as the King's and the Duke's. That the establishment might be self-supporting, the novices were allowed to give public performances at the ordinary rates of admission.

The great plague and the great fire formed an effective barrier to all theatrical activities, and when in 1667 we first hear of "the New Playhouse called the Nursery," it is located in Hatton Garden. From certain entries in Pepys's Diary it may be deduced that people used to go there to jeer at the bad acting. All the same, it reared some good players, Joe Haines among the number. For long, however, the Nursery players failed to find a suitable abiding place. Early in 1669 they removed to the old theatre in Vere Street, an ill-constructed building which had been abandoned by the King's players in 1663, after less than a three years' occupation. How long they remained here it would be difficult to say, but it is certain that at some period in the sixteen-seventies they packed off to their final home—a house, unlike the others, which had been specially built for them. Sufficing evidence exists to show that this theatre was situate in the Barbican, the district of which Golden Lane formed a part. Lymbaine, writing in 1691, recalled that he had seen Chapman's "Revenge for Honour," acted "many years ago at the Nursery in Barbican." An approximate date for the erection of the last of the nurseries is afforded in Dryden's satirical poem, "MacFlecknoe," published in 1682, but written a few years earlier. After touching upon the early history of the Barbican, from the days when it was a watch-tower, Dryden goes on to say that it was now chiefly occupied by brothel-houses, and proceeds:

Near these a Nursery erects its head,  
Where queens are formed and future heroes bred,  
Where unfledged actors learn to laugh and cry,  
Where infant punks their tender voices try,  
And little Maximins the gods defy.

If any doubt exists in the reader's mind as to the identity of the Nursery in Barbican with the building reproduced by Wilkinson as the Fortune, it should be dispelled after a careful examination of the decorative features of the façade as more clearly given in Smith's engraving of the hypothetical "Queen's Nursery." To begin with, the presence of the royal arms of the Stuarts is accounted for by the fact that the Nursery was established under royal patent. Throughout the eighteenth century, and doubtless earlier, it was customary to place the royal arms on the front of all theatres in town and country built under the authority of a royal patent. But it is more especially in the emblematic significance of the pendent figures in relief that proof of the particular use to which the building was put is to be found. On the left hand we have a mother suckling a babe, while two nude children cling to her skirts. On the right a symbolic female figure is seen pouring wine from a ewer, a subtle typification of the diffusion of knowledge. Personally, I doubt if any other sort of emblemata could have been equally appropriate for a stage-nursery of the Restoration order.



# OXFORD AS IT MIGHT BE.

By EDWARD WARREN, F.S.A., F.R.I.B.A.

TO the appreciative stranger seeing Oxford for the first time in the late spring, the summer, or early autumn, and arriving in the dark overnight, or being so comfortably preoccupied or obsessed upon arrival as to escape noticing the surroundings of the station and the approaches thence to the city, or coming perhaps by road down Headington Hill and so over Magdalen Bridge, the first impressions of Oxford, if he be happily lodged in an old college or in an old street, would be likely to fill him with amazement or indignation at any suggestions akin to those conveyed by the title of this paper. He would feel that the little nucleus of grey streets, the ineffable charm and kindly dignity of the colleges—grey, buff, and black in their setting of green old trees and the green old lawns of their quadrangles—the inimitable curves and the homely grandeur of the High Street, with its procession of colleges, churches, houses, and shops—all, indeed, that remains to us of the real old city of Oxford, is so admirable, so inspiring, so unique—is so absolutely satisfying as it is, that to waste time in considering what it might be is a vain and fatuous proceeding.

But the real old Oxford is small, and time, fashion, and human restlessness are constantly nibbling at what remains of it. The bounds of city jurisdiction to-day enclose an Oxford of which the ancient nucleus represents only about a quarter. Fully three-quarters of the present Oxford must have been built in the last hundred years, and at least half during the last fifty. Oxford has expanded in all possible directions, egregiously to the north, somewhat to the south, and considerably to the south-east. Are any of us satisfied with these extensions? Can we feel that they are in any way a worthy setting to the unique jewel of the ancient city? Have we any sense of local tradition or inspiration when we contemplate them? Does that contemplation in any way content us with the effect of intelligent, thoughtful, and well-ordered disposition, of wise administration and careful husbandry of a great civic heritage, or even of the happy accidents of intuitive skill?

I do not think any of us can answer these questions in the affirmative. No sensible person can complain of the inevitable expansion of a town that grows because it prospers, because its population grows, changes its habits and ideals, seeks more room, more comfort, more air, healthier dwellings, or the evening and week-end solace of quietude away from its workshops.

But every really sensible person will see that precisely because such expansion is inevitable it should be foreseen and prepared for, and that it is the obvious duty of good citizens, and especially of their elected officers and representatives, to foresee and prepare, to acquire land, and order and administer the laying out of streets and spaces, and the erection of buildings, instead of leaving that task to interested landowners and commercially speculative builders. Local patriotism and civic pride need fostering and guiding. They have done wonders in the past: if educated and stimulated they may do wonders in the future.

Town planning, housing, and re-housing schemes are in the air; we read and think of them daily, and that is all as it should be, provided that we read and think intelligently, and, while appreciating their supreme importance, appreciate also their direct personal importance to ourselves and our personal responsibility in the matter.

It is precisely because I believe that my readers will be wanting neither in full appreciation of the value of the ancient

heritage, nor in just discontent with much of the legacy of recent times, that I venture to offer to those who have the privilege of dwelling in Oxford my own poor suggestions for its amelioration.

In a town, as in a public building—or, indeed, in the private house of a self-respecting citizen—the approach from without is of supreme importance: and in an ancient city like Oxford, and one whose high repute and magnetic qualities, moral and material, probably attract, in relation to its size, more visitors than any other city in these islands, the great public approach by railway should surely be not only as adequate, in every sense of practical convenience, as it can be made, but also dignified, handsome, and attractive—a fitting portal to a town of transcendent fame and notorious beauty. The first impression of Oxford, as made by its railway stations, cannot be said to be the best impression. The two poor old collections of wooden sheds that stand side by side in disconnected rivalry of meanness, cheapness, and nastiness—their narrow yard pent within their shabby palings and relieved only by a squalid disarray of commercial advertisements—present a depressing ante-chamber to the arriving guest: and the first few hundred yards that he must traverse to reach anything that can remotely answer to his dreams of Oxford are of such an unconsidered, haphazard, and sordid character that they seem to offer affront rather than welcome, and a careless indifference to appearances which amounts almost to civic indecency.

Can anyone say for these stations that they are convenient, pleasantly impressive, comfortable, civilized, or even rational? Would France, Italy, Belgium, Holland, or Denmark put up with such a pair for any town of the relative importance of Oxford? To turn to our recent enemies—Germany and Austria certainly would not.

While not endorsing the sentiments of the German who, in answer to a stranger's question as to the magnificence of a frontier station, said, "It is always our intention to impose on the foreigner from the first to the last," I do most earnestly desire that Oxford should have an imposing entrance. May I therefore begin by considering the possibilities of what might be in the matter of that most important adjunct?

First of all, why should not the commercial rivalry of two great railway companies be merged in the friendly co-operation of a well-designed, well-built, fine and spacious joint station, the dual areas they now occupy being brought, as lawyers say, "into hotchpot," and united in the manner common enough in towns of less renown than Oxford?

Of course there would be difficulties of various kinds—of level, because the Great Western line is higher than the London and North Western: of gradients of approach, and perhaps of adjustment of goods lines and yards, engine sheds, and the like; but no difficulties, I believe, that a competent engineer could not speedily and happily override.

There should be a spacious court for arrival and departure, with a covered approach for foot-passengers from the roadway and the omnibuses. All these I have endeavoured to indicate on the accompanying diagram.

There should be fine and spacious booking halls, cloak rooms, baggage halls, and large, well-decorated, well-warmed, comfortably seated waiting halls, refreshment room, dining and tea rooms. The façade, the walls and railings, the lamp-posts, the shelters, and the shops behind the colonnade should all be carefully con-





PLAN OF OXFORD.

sidered pieces of architectural design ; grass plots should be formed where there is room for them, trees and shrubs planted, perhaps a

fountain placed in the middle of the court, and everything kept neat, clean, and attractive. Outside the station court I suggest some further alterations which imply the removal of several of the haphazard incongruities, old and new, that now form the first scenery of arrival. I want a new and handsome stone railway bridge for the Great Western line. I want to abolish coal-yards, incongruous little shops and hostleries, squalid little back yards, side yards and entries, and to make a well-aligned proportionate handsome "place" from which the western approaches to the city shall branch off. These are two in number, and, as it seems to me, neither of them is what it ought to be or might be. To take that on the right hand, as you go towards the town, the more southerly of the two, Park End Street. It begins badly. On the left as you enter it is the shabby little peninsula of ill-assorted buildings, old and relatively new, that juts southward between it and Hythe Bridge Street, and whose narrow southern end that fronts the stations is composed of little taverns, temperate and other, and presents an incongruous jumble of tall narrow houses and wide low ones of an unconsidered and characterless type, to say the least of them. On the right, as the termination to a row of half-hearted little red brick shops and villas, is an undoubtedly useful, prosperous-looking factory,

whose attractive products are, I believe, justly celebrated here. This has no relation in scale or type to its surroundings.



PLAN SHOWING SUGGESTED IMPROVEMENTS TO OXFORD.

By Edward Warren, F.S.A., F.R.I.B.A.

(Reproduced by courtesy of the Architectural and Historical Society, Ashmolean Museum.)



Continuing on the left is a series of small lowish houses, built on the old low level of the former roadway, and now below that of the existing road. Farther on on that side begins the long continuous wall of the canal wharf enclosure, and this, where the thoroughfare changes its name and becomes New Road, continues—innocuously, perhaps, but dully—but for the break of a little office building—to the Probate Court. On the right, after the County Police Station, and fenced from the road by an appropriately grim and dreary wall, are the grim and dreary buildings of the County Hall and Jail, occupying the site of the ancient Norman fortress, whose sturdy dungeon and castle mound still rise amidst the trees. The suggestion is inevitable that both sides of the new road offer immense opportunities for amelioration, and that on the one hand, if the jail could happily be abolished as no longer necessary—or, if necessary, be moved elsewhere—and the County Hall be rebuilt with sober seemliness and dignity, the Castle grounds with the dungeon and the mound, and the views thence of town and river, might all form part of a small park, and, while adding to the public amenities of Oxford, might afford a great improvement to its main approach. The improvement might also be completed by the transference of the coal business of the canal wharves to another site, and the utilization of the land along the road, after filling in the canal, for the building of carefully planned buildings, public or private, as required. Continuing towards Carfax, Queen Street, though not without a casual and patchy picturesqueness, seems hardly, in its present state, a fitting prelude to the High Street, and wants architectural “toning up,” though that process should be very careful and “the note” quietly subsidiary. The Carfax itself seems to me to have been, not so very long ago, badly mishandled with the best intentions, and to be now inadequate alike in space and dignity to its importance as the junction of the four main confluent arteries of Oxford which its ancient name denotes. Is it not conceivable that it might be considerably enlarged and squared up, and that Nicholson’s charming old fountain might be generously retransferred from Nuneham and replaced on its old site in the centre? It would divide the traffic even more efficiently than the zealous constable now usually to be found there, and would be the appropriate centre of the Carfax.

Having considered thus briefly the southern of the two main approaches from the station, let us now consider the northern. Hythe Bridge Street is of no little importance as the route to a very considerable portion of Oxford—to St. Giles’s, the Banbury Road, and North Oxford, to Walton Street and its many branches, to Worcester College, Beaumont Street, and the Ashmolean Museum, to Broad Street, and to the great group of colleges thereabout. Is there anything to be said for this street upon grounds of adequacy, of habitability, or of appearance? *Æsthetically* and materially it seems to me to be a deplorable waste of a fine chance. All I can find to say in its favour is that, while quite straight enough for traffic purposes, it has an easy, natural curvature that is suggestive of great possibilities. It “might be” a really charming avenue of approach to a beautiful stone bridge built in successive arches over the two river branches and the canal, whence, on the left or northern side, you would command the delightful view of Worcester Gardens and their trees rising behind the mellow red wall, while on the right I hope the pleasant little row of old wharveside houses might contrive to remain. The street itself should be considerably widened, and good houses and shops might be built along its sides, with a fringe of trees along the borders of the roadway. But the widening and improvement of Hythe Bridge Street connote other widenings and improvements. The left-hand corner of Worcester College Gardens, as

you turn north to Walton Street, seems to need a little paring away; and George Street, which is the direct continuance of the route eastward to St. Giles and Broad Streets, certainly needs widening. The Cattle Market on Gloucester Green, with its considerable open space, affords a great chance, if the business of herding, penning, buying, and selling cattle, with all its concomitants of noise, smell, dirt, and flies, can be transferred to some larger site without the town. Oxford might have a charming open garden here, fully open on the west to the street; and—while retaining such structures as the churches, the school, and, I hope, the extremely picturesque old “Blue Pig”—might find sites for buildings of more character and importance than some that at present enclose the “Green.” The street of St. Giles is so fine, still so abundant in architectural charm and in the kindly provision of trees that accentuate its noble width, that I have little to suggest as to what it might be, except that on its western side there has been during the last hundred years—and, in one instance, comparatively recently—a very thoughtless or careless disregard of scale in buildings erected or heightened. This is a dreadful pity. The modest maximum of height of the old buildings on both sides of the way seems to have arisen from an innate sense of scale and of fitness. Some of the innovations on the west side do violence to that sense, and present a disturbing series of untidy and impolite excrescences that greatly mar the suavity of this beautiful thoroughfare.

For many years, as I know, there has been talk of “doing something” to the point of the delta which occurs in the fork of the junction of the Woodstock and Banbury Roads, projecting southward beyond the churchyard of St. Giles. And I think, indeed, that something could well be done, in a simple and not too conspicuous way, to make this important point of entrance and exit by the two northern roads more pleasing and effective than it now is. I believe that it is, or has been, in contemplation to erect some sort of war memorial there. Beyond the fact that the triangular little plot would be a bad site for any considerable building, there is the danger of obliterating the view of the old church of St. Giles, which now forms the central point of the northward vista. That, as I think, would be a very great pity. But some relatively small object there, and low—such as a fountain with a wide stone-bordered basin—would not be open to that objection; and I venture to suggest that the plot of ground does need shaping, trimming, and tending, and that a fountain and carefully groomed grass and trees, a low stone wall or low wrought-iron railings, and a well-designed seat or two, would make of it a pleasant resting-place on a hot and dusty day. But the churchyard beyond seems also to need trimming, planting, and better keeping. It is a pretty and picturesque corner, but it needs tidying up. The lamps want more careful spacing, and new well-designed lamp-posts in lieu of the present commonplace cast-iron objects.

I have indicated what I suggest as improvements to the southern and northern approaches to Oxford, and now wish, for a moment, to deal with the south-eastern, over Magdalen Bridge. When you get to the bridge itself, that approach is beyond all praise as a definite entrance to a town: the bridge, the meadows, Magdalen College and its tower, the Botanical Gardens, the houses and trees—all contribute to one of the most perfect and delightful civic scenes in the world. But there is the point before the bridge, where the Iffley and Cowley Roads and St. Clement’s Street converge, the first and the last of these being important roads, the two routes from London. This seems to me, in its present state, to be far from satisfactory, and I therefore suggest a setting-back and a widening of the roughly fan-shaped space to a quadrant, providing a site for some good



buildings facing the bridge-way, and a little garden between the two London roads, in the midst of which the South African Memorial could be set.

I have, it will be seen, suggested a few fairly comprehensive and, of course, very expensive alterations. These may be possible or impossible of realization. But there is much else that needs seeing to in Oxford in the careful handling and maintenance of the old and beautiful things that fortunately still abound; in abstentions from and suppressions of the more blatant forms of public advertisement that seem to be increasing. Oxford should surely be above rivalry with less fortunate cities in commercial manifestation; she should lead, not follow. That, indeed, was Oxford's view in the seventeenth and eighteenth centuries.

You have careful supervision by public authority of the placing and construction of buildings and of all sanitary adjuncts, but you have no skilled æsthetic control—surely that is needed. Mere obedience to constructive by-laws is not enough to maintain the character and scale and architectural seemliness of a town like this.

We admire the ordered handsomeness of foreign towns. How has it been achieved? By a deeper sense of civic fitness than we possess, perhaps; but by thoughtful foresight; and, above all, by public control. If you agree with me at all,

you may ask, How can we hope to get expensive alterations and improved administrative control? I can only say, by wanting them badly enough; for, in the long run, what you really want, that you will get. The mere deploring of failures and marking of lost opportunities are of little use. Foresight as to needs, careful consideration of projects, patriotic care for upkeep and order, sweetness and tidiness, can do much; courage in the expression of reasoned criticism, support of sensible improvement, opposition to waste or vulgarity, can do still more. We have in Oxford such an inestimable heritage of beauty and of historic interest, not only in its university and college buildings, its churches, and the houses of its ancient streets, but in the mediæval nooks and courts, passages and byways of the town, as should surely secure the abiding affection and zealous care of all Oxonians.

May I make a final suggestion? Oxford, like all other towns, intends a memorial to those of her brave townsmen who have fallen in the War. Would it not be possible, beside the visible monument to their honour, whatever it may be, to raise a fund to help in the maintenance of threatened antiquities, and thus assist in preserving intact the ancient beauty of the city that was their home, and which they left to give their lives in their country's cause?

## THE TRUE MEANING OF TOWN PLANNING.

A Reply to Mr. C. F. A. Voysey.

By THOMAS ADAMS.

*Past President of the Town Planning Institute.*

IF Mr. Voysey's article in *THE ARCHITECTURAL REVIEW* for July had merely brought forward objections to town planning, its opposition to received opinion would not have been a reason for criticism of his attitude. But Mr. Voysey does not discuss town planning at all. What he does is to take the name "town planning," giving it a meaning it never had under British institutions and conditions, and then set out to befog himself by what might be described, to use his own adopted phrase, as the exuberance of his own verbosity.

It is the existing system of anarchy in connexion with the ownership and misuse of property that crushes individual liberty. It is the taint of Prussian militarism in our industrial organization that permits a few men to mould the mass into "cast-iron conceptions and conventions."

Town planning as it is practised in Britain and in the British Dominions has none of the taint of collectivism and overdone bureaucracy that is found in the so-called town planning of Germany. Mr. Voysey seems to know something of the latter, but nothing of the former. That is why he indulges his wrath.

Mr. Voysey might say the same thing of architecture as it is practised by some architects, as he says of town planning. To use his own words, it is fatally easy to generalize. The fact that some collectivist town planners over-indulge in symmetrical arrangement and may have collectivism as their creed, no more condemns town planning than the vagaries of the most eccentric architect condemn architecture.

The Dutch town of slow growth is interesting and charming. Town planning does not compel rapid growth, but it may introduce some of the qualities of interest and charm into the rapidly growing town which can only be obtained without it in the slow-growing town.

The comparison of the Dutch town and Gower Street has no pertinence to the subject discussed. What have standardized houses got to do with town planning or communism? Is not town planning to a large extent based on the effort to get rid of established convictions and prejudices?

The most irritating thing about Mr. Voysey's article—apart from the fact that a man of his eminence and artistic power should object to town planning—is his use of so many phrases that could be written round the need for town planning. Variety, he says, is nature's law, and so he proceeds to condemn the very symmetrical streets and houses that are the abomination of our unplanned towns. The disregard for nature in the planning of the American continent has been one of the biggest blunders of the most successful and powerful of democracies.

Town planning does not force symmetry, but uses natural conditions and introduces symmetry for some intelligent purpose.

Of course, town planning is a moral question, and the appreciation of its spiritual qualities makes one see the absurdity and the fallacy of Mr. Voysey's objections.

I have seen towns where practically every town dweller makes his own dwelling, and I know that Mr. Voysey would want to take the furthest by-path road he could get to escape them. Some inspiration and guidance is needed from men who have cultivated art and have developed skill in planning. How is it that Mr. Voysey's individualism follows the conception of the "practical man" of the pre-war period, who has brought such disaster to Europe? Neither his individualism nor collectivism has anything to do with town planning, and neither of them is safe as the foundation for any social movement.

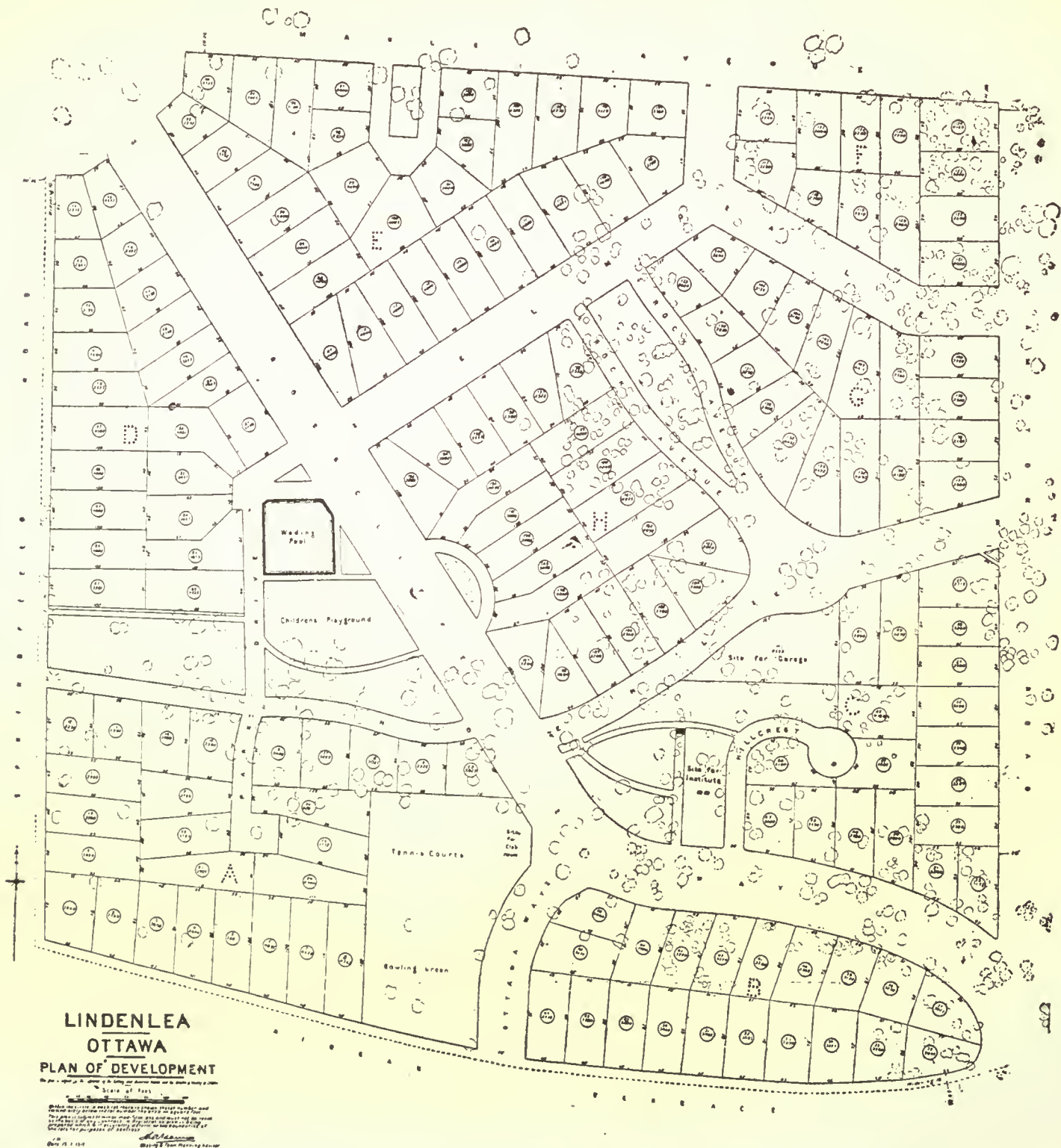
To get to basic principles we have to remember that we live in a social state, and that individual development in a socia



state demands co-operative tools and machinery. Mr. Voysey shows the weakness of his case when he says that the government of communities must, of course, depend very largely on collective energy. Such matters, he says, as the making of roads and open spaces, drainage, water supply, and lighting are of common moment and general concern. But surely these are the very matters that are the chief objects dealt with by town-planning schemes, and the A B C of town planning has regard to the necessary interdependence between such things and the buildings for whose convenience they are constructed. Why make roads unless they are to serve as access to places of habitation? Why have open spaces unless as playgrounds, etc.? Why have drainage unless to take away the wastes of buildings? In the making of roads you must determine the width according to height and character of buildings. So the building becomes

a necessary unit in the composition of the matters of moment and general concern to the community.

Mr. Voysey expresses gratitude for the beautiful squares of London, the product of prevision and foresight, which are fundamental in town planning. So, in his regard for these squares, he vitiates all his preceding argument. He recurs several times to the effect of town planning in interfering with liberty and control, showing a lack of knowledge of what town planning is, since all it does is to substitute intelligent co-operation for the bureaucratic method of by-law and the stereotyped regulation. Nothing has impressed me more in connexion with town planning than its value to extend and not to restrict liberty; to supply the intelligent fixing of building lines of the artist for the unintelligent and selfish rules of the property autocrat.



DEVELOPMENT PLAN OF THE LINDENLEA GARDEN SUBURB, OTTAWA.

By Thomas Adams.



Mr. Voysey has perhaps been one of those who have suffered much from the futile by-laws of past times, and should be the last to resent the introduction of a saner method of dealing with building operations.

I do not agree with Mr. Voysey in his acceptance of individualism as a creed in a civic state, although it might have done for Robinson Crusoe on his island. Nor do I accept his theory that the only alternative is collectivism. I believe, with Huxley and other sane individualists, that in an organized society there must be some restriction of wrong-doing, and that co-operation is essential as the basis for individual development. Let town planning have regard to nature and be based on co-operation, and none of the fears which Mr. Voysey expresses need disturb us.

Mr. Voysey is really one of the best friends of town planning, and perhaps I have wronged him by writing so strongly in reply to his fusillade, but he is too good a fighter and too sincere in his opinions to resent my reaction. After all, there is a good deal of truth in what he says, if he applies it to some town-planning schemes and some of the suggestions to substitute bureaucratic for free methods of government. Some of the things he resents need resentment as strongly as he expresses it, but they are not, generally speaking, town planning; and after all he concludes by acknowledging the good that town planners can do, and lays down principles the town planner



ST. MARK'S CHURCH, WHITELEY VILLAGE, BURHILL,  
WALTON-ON-THAMES.

ought not to ignore. Some of us, who are prone at times to be carried away by the love of power and of imposing our opinions on other people, need some such stimulus as Mr. Voysey provides to help us in recognizing that the liberty that is based on justice should be the motto of all of us who are engaged in attempting to apply science to the problems of society. And, really, does not Mr. Voysey see that the need of homes, even if some of the least injurious forms of collectivism and standardization have to be introduced, is paramount over all other considerations at the moment, and that it is the absence of town planning which has to do with the protection of the amenities surrounding the homes that we have to fear in connexion with housing schemes?

#### ST. MARK'S CHURCH, WHITELEY VILLAGE, SURREY.

IN connexion with the Whiteley Homes at Burhill, Surrey, which have been erected from the designs of several well-known architects, the small church and mortuary chapel shown in the accompanying illustrations have now been completed. Mr. Walter Tapper is to be congratulated on having produced two delightful little buildings, perfectly adapted to the small village community which they serve. The church itself is an example of simple and dignified design in the traditional manner of the English village church. Mr. Tapper uses his space very economically, and gains appreciable external effect by the clever employment of pseudo-transepts in conjunction with a sturdy little tower. The mortuary chapel is a simple but very beautiful little building, based apparently upon the model of the tithe barn—such as that at Pilton, Somerset. The general contractors were Messrs. Henry Martin, Ltd., of Northampton. Other contractors were: Messrs. Pearce & Co., Messrs. Elsley, Ltd., Messrs. Drake & Gorham, Messrs. Bridgeman & Sons, Messrs. W. Bainbridge Reynolds, Ltd., Messrs. Kinnell & Co., Messrs. Hill & Son, Norman, and Beard, Messrs. Gray & Co., and Messrs. Mears & Stainbank.

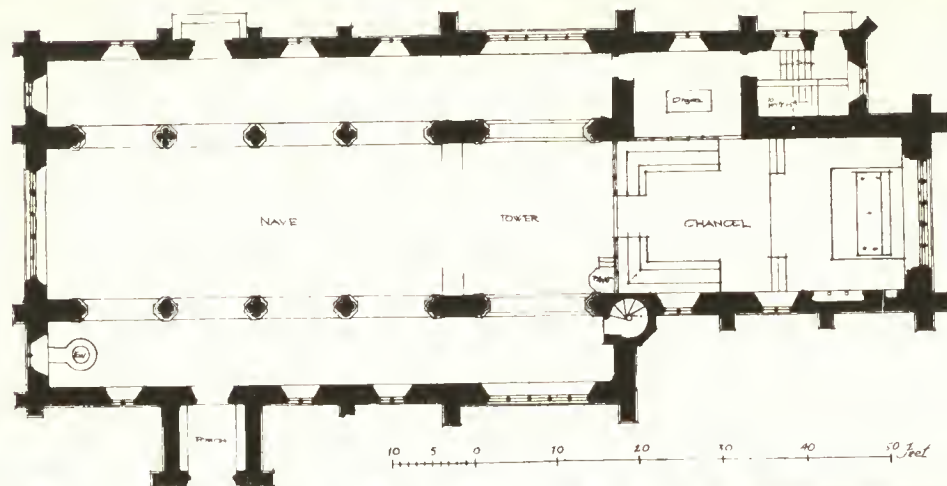


MORTUARY CHAPEL, WHITELEY VILLAGE, BURHILL, WALTON-ON-THAMES.  
Walter Tapper, F.R.I.B.A., Architect.





The South Front.



Interior looking East.

ST. MARKS CHURCH, WHITELEY VILLAGE, BURHILL, WALTON-ON-THAMES.  
Walter Tapper, F.R.I.B.A., Architect.





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## CHRONICLE AND COMMENT.

### *The Cenotaph.*

Public opinion having been overwhelmingly in favour of Whitehall as a permanent site for the Cenotaph, the Westminster City Council have (somewhat reluctantly, it must be admitted) now withdrawn their opposition to the proposal. It cannot be said that the Whitehall site is at all satisfactory for a monument of this kind—or, indeed, for any monument at all. Certainly the roadway is of a good width at the point where it stands: but the base of the monument, in spite of its narrow longitudinal proportions, occupies quite a considerable area: and, when it is surrounded by visitors, as it nearly always is at all times of the day, the result is serious obstruction to traffic, with an attendant hazard to life and limb. Parliament Square has been suggested as an alternative site, and there can be no doubt that this would be infinitely preferable in every respect. At a very trifling cost the Parliament Square Gardens could be converted into a suitable setting for the Cenotaph, the best position for which would be in the middle of the dividing pathway that runs parallel with St. Margaret's Church. This would, of course, involve a slight encroachment upon the lawns in order to secure a necessary passage-way around, but nothing need be done that would at all detract from the charm of this green oasis. The present cast-iron railings are as unsightly as they are superfluous, and they might well be superseded—perhaps by a low stone wall, or another railing of simple type, in keeping with the character of the Cenotaph. The bronze frock-coated Victorian statesmen who at present cumber the square would have to go, but nobody would regret their departure. In such a plain, simple setting as this, enclosed within cool green borders of grass, the Cenotaph would be much more effectively and appropriately situated than it is at present: moreover, visitors would be able to gather about it free from the danger and distraction of rushing vehicles. The practical and æsthetic advantages of Parliament Square are not likely, however, to influence popular opinion, which, sentimentally, is unimpeachable. The Government must now be regretting that amongst their myriad officials they had no psychological expert who could have foretold the consequences of setting up the Cenotaph in Whitehall. Any other site, by virtue of its association with the memorial, would by now have become equally consecrated; and if a suitable position in one or other of the royal parks had been selected, everybody would have been perfectly satisfied, and there would have been no controversy—unless, indeed, somebody had suggested moving the Cenotaph to Whitehall!

### *The Dearth of Labour for Housing.*

One of the most important events of the month was the meeting of the Industrial Council for the Building Industry, at which the startling fact was disclosed that even if every available man now engaged on building work were to be exclusively employed on housing schemes contemplated by the Government there would still be a deficit of over 100,000 men. From this we can only assume that, unless labour resources are largely and immediately augmented, the Government's housing policy cannot be carried through. Many methods were suggested by which the deficit might be made good. The method of admitting and training labour brought in from outside the trade, it was urged, should be the last to be considered—not only in the interests of the building industry, but on account of the opposition it would provoke. Labour brought in would be useless during the very period when the greatest output was needed. Before any such measure is taken every effort should be made, by adjustments which, though inadequate singly, would have considerable cumulative effect, to utilize and make more productive the existing

labour. The first step is to secure the best distribution of the men, and the Committee recommend that schemes be so arranged that the men can work with the firms to whom they are accustomed, and as far as possible in their own localities. The almost exclusive use of one medium, i.e., brick, for schemes in every part of the country, leads to labour being neglected which could be tapped if a greater variety of materials had been used. The outstanding instance of this is the stonemasons. Certain classes of these men are able to build in brick. The Committee do not think the shortage of bricklayers should be accentuated by the use of this material in districts where stone quarries are close at hand, and where the importation of bricks would add to the already serious strain on transport facilities. All this is so obvious that there should be no necessity to mention it. If only common sense were a little less uncommon!

### *An Architectural Reference Library.*

The attention of those interested in architecture is called to the facilities afforded by the reading room at 27-29 Tothill St., Westminster, in which the numerous publications of Technical Journals, Ltd., as well as a good architectural reference library, may be consulted by all who care to avail themselves of the opportunity. Overseas members of the profession and architectural students are also cordially invited to make the fullest use of the library, which is open all the week—Sundays excepted—between 10 a.m. and 5 p.m., and on Saturdays up till 1 p.m.

### *Sir Banister Fletcher.*

Sir Banister Flight Fletcher, F.R.I.B.A., F.R.G.S., F.S.I., who received the honour of knighthood at the hands of His Majesty the King last month, was born in 1866, a son of the late Professor Banister Fletcher, F.R.I.B.A., of King's College, London. Educated at University College, London, and later at the Royal Academy Schools, he was articled to his father, afterwards being for some time with Col. R. W. Edis, F.S.A., Mr. William Henman, F.R.I.B.A., and Mr. Thomas Blashill, F.R.I.B.A. He commenced practice in 1889 in London, and is now a partner in the firm of Messrs. Banister Fletcher and Sons, who have designed and carried out large numbers of buildings in all parts of the country. Sir Banister was awarded the A.A. Medal for Design, 1888; the Godwin Bursary, 1893; the Tite Prize Medal for Design, 1895; and the R.I.B.A. Essay Medal, 1896. Amongst his publications are "A History of Architecture on the Comparative Method," which is a favourite class-book, and has gone through many editions; "Andrea Palladio, His Life and Works"; "The Influence of Material on Architecture." He has travelled extensively in Europe, Asia, Palestine, Greece, the United States, and Canada, and was formerly Hon. Secretary and Vice-President of the Architectural Association and Examiner to the City and Guilds. As he is Senior Sheriff of the City of London, he should in due course reach the dignity of Lord Mayor. He is a member of Council of the Royal Institute of British Architects.

### *New London Garden City.*

Plans have been completed provisionally for the creation of an industrial garden city to the north of London. Building will commence next year. A total population of 40,000 will be able to live in this town, which it is estimated will take from four to five years to complete. Negotiations have been carried on between the promoters and Government authorities under the housing scheme. Work will be largely carried on upon Government lines and under the subsidy scheme put forward by the Government.







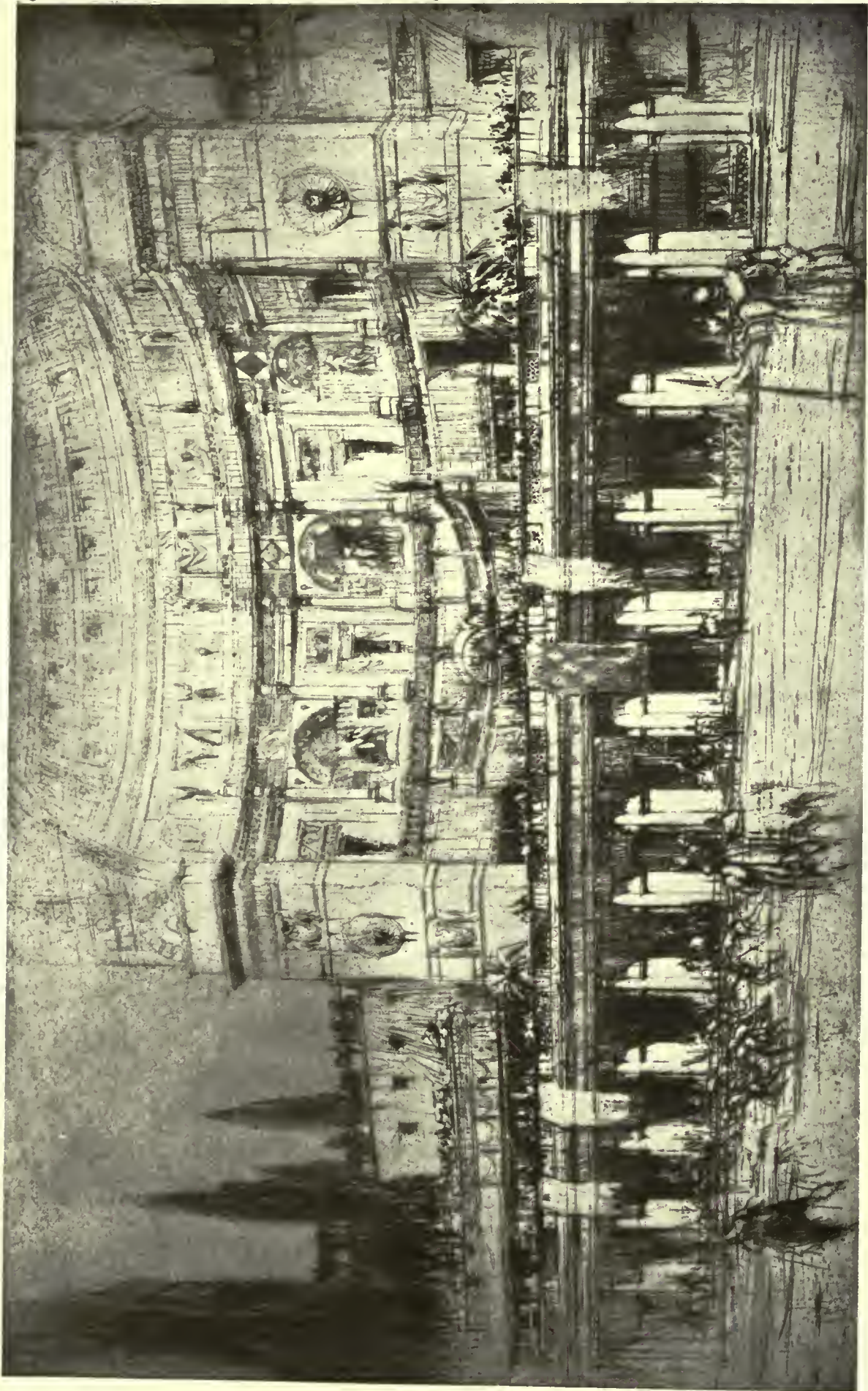


Plate I.

THE SO-CALLED STADIUM OF DOMITIAN ON THE PALATINE HILL, ROME.  
*From a Copyright Etching by William Valcot.*

October 1919



# MR. WALCOT'S NEW ETCHINGS OF ROME.

## The so-called Stadium of Domitian, and the Caracalla Frigidarium.

By THOMAS ASHBY,

*D.Litt., F.S.A., Director of the British School at Rome.*

THE present appearance of the Imperial palace on the Palatine is very largely due to Domitian, the son of Vespasian, who ruled over the Roman Empire from A.D. 81 until his assassination A.D. 96. On the north-west summit of the hill he found a palace, erected originally by Tiberius, but probably much damaged by the fire of Nero. This he reconstructed on the old lines, slightly increasing its area (it was afterwards added to by Hadrian), and entirely rebuilding the approaches to it from the Forum. On the south-east summit, as recent excavations have shown, another palace had been erected by either Tiberius or one of his immediate successors, decorated with very fine marble incrustation on both walls and pavements, and with paintings of considerable decorative merit on the walls. Remains of concrete foundations, which may be seen under the level of the floor of the triclinium, or State dining-room, of the palace of Domitian, have been ruthlessly driven through these remains, probably (indeed there is no other emperor to whom they can be attributed) by Nero, when, after the fire of A.D. 64, which destroyed apparently the greater part of the buildings on the Palatine, he decided on the construction of the enormous Golden House, and absorbed not only the whole of the Palatine, but the Velia and part of the Esquiline as well, the total area covered being more than one half greater than that occupied by the Vatican, including the garden, St. Peter's, and the piazza in front of it.

It would not seem, however, that on the Palatine Nero's building activity had produced very considerable results (and indeed, as we know, the main buildings of the Domus Aurea were on the Esquiline) by the time that, only four years later, he perished: and Domitian's architect, Rabirius, had therefore an entirely free hand, of which he took full advantage. The palace which he erected on the south-east part of the hill falls into three main divisions—the State apartments, with the principal entrance facing the old palace of Tiberius; the private apartments, partly on the same level, but with a large courtyard at a lower level on the south-west towards the Circus Maximus; and the so-called stadium, which is in reality a garden, also on the lower level. There is also a considerable amount of construction of the period of Domitian on the farther side (south-east) of the garden; but later emperors, notably Septimius Severus, enlarged the Imperial palace on this side, and a certain amount of meticulous study of the various kinds of brickwork in the facing of the concrete walls is required before one can arrive at any degree of certainty in assigning any particular group of walls to one emperor or another.

We have said that the so-called stadium is really a garden, and it will be well to explain our meaning briefly. The building with which we are dealing is a rectangular space, measuring some 170 by 50 yards, running from north-east to south-west, the latter end being curved. The only mention of it by any ancient author is in the Acts of S. Sebastian, who was brought by Diocletian into the "hippodrome" of the Imperial palace and beaten to death. Most writers on the subject have therefore taken the name literally, without considering that a letter of Pliny the younger clearly shows that as early as his day it was in common use to denote a formal garden of narrow, rectangular

shape, which was obviously a favourite plan. We know that Pliny himself had one in his villa at Laurentum, and there were two in the villa of the Quintilii on the Via Appia.

An examination of the building itself brings us to the same conclusion. The central space is surrounded by a portico supported by pillars, decorated with half-columns of brick-faced concrete, faced with slabs of Porta Santa marble, and with bases of white marble. Most writers on the subject tell us that these pillars were added by Hadrian, or even by Septimius Severus; but a careful examination of the brick facing leaves no doubt that, while some of them were reconstructed by the latter emperor, enough remains of the original pillars to leave no doubt that they should be assigned to the original construction of Domitian; and the evidence of brick stamps leads us to the same conclusion. The vaulting of the arcade which they supported must have been in places restored by Hadrian (to go by evidence of the same nature).

On the south east side an enormous apsidal niche, or exedra, rises to a height of 120 ft., and this too has been supposed by most topographers to belong either to the time of Hadrian or to that of Septimius Severus; but here again there seems to be no doubt that the brick facing is contemporary with that of the walls of the main building; and none of the brick stamps discovered in situ, as distinct from those found loose, need be dated later than the end of the first century A.D.\* We need not therefore have recourse to the expedient to which a guide is said to have resorted. Confused, apparently, by the various views which are current on this subject, he was heard to explain to the party of tourists whom he was conducting, that "zis vos ze stadium vere zey ran ze races, and Domitian 'e sat on ze von side and 'Adrian 'e sat on ze ozzer."

After the foregoing exposition, let us turn, perhaps with a sigh of relief, to Mr. Walcot's interpretation of the remains (Plate I), which we have been describing in some detail in order that the purpose and date of the building before us might be clear. Mr. Walcot has selected for illustration the great exedra on the south-east, and has purposely emphasized its importance somewhat at the expense of the rest of the edifice. It is true that architects have not been by any means in complete agreement as to the way in which the restoration should be made. Thus, though Commendatore Boni, in his actual reconstruction of a small portion of the portico on the north-west side of the garden, has made arches spring from the half-columns which, as we have seen, ornamented the pillars that supported the coffered-barrel vaulting of the arcade, the restorations of Pascal and Deglane—both made, it is true, before the north-west end was excavated in 1894—show a flat architrave above the columns; and Mr. Walcot has followed their example. From an archæological point of view, it seems probable that Commendatore Boni is right, and the height of the arches is inferred, and apparently correctly, from the existence of relieving arches in the back wall of the portico; but the arches are not well proportioned, being too narrow for their height; and there being

\* Some of Domitian's walls were refaced by Septimius Severus when he extended the palace to the south-east.



legitimate grounds for doubt in the matter, Mr. Walcot has, perhaps, been not unwise in selecting the more artistic alternative.

He has, too, slightly diminished the height of the space above the architrave, which the Italian archæologists who were in charge of the excavations of 1894 conceive to have been decorated with a frieze, and above that with plain panels divided by carved pilasters, fragments of which they actually discovered. In this particular he has again taken the same course as the two French architects.

There is great difference of opinion as to the way in which the upper portion of the building should be reconstructed. Mr. Walcot confines himself to terraces overlooking the central space; while most of the other attempts at the solution of the problem carry it up as far as the springing of the half-dome of the exedra. The Italian excavators place two open colonnades above the arcade on the ground floor, arguing from the fact that columns of granite and of pavonazzetto marble, of two different sizes, have been found; while others prefer to attribute the smaller columns to the decoration of the interior of the exedra (placing them between the niches), and therefore to place only one order above the ground floor, or even none at all, as the latest German authority, Haugwitz, does. It must be confessed that, though here he is following Deglane, the whole looks very dull and formal.

The interior of the building was thus certainly not a hippodrome—there is no space for horse-races, and we can explain the name otherwise quite satisfactorily—and we must view it as a garden. This is confirmed by the fact that remains have been found of the marble gutters and edgings which bounded the paths or the beds. At the same time, the existence at each end of a semicircular fountain basin, occupying the position which would be assigned to the *meta* or goals in the actual circus or hippodrome, makes it not at all impossible that there were paths or drives, a certain number of "laps" of which would make up a measured mile. As we know, the Romans were quite addicted to taking their exercise in this way; and in the present and other instances it is also quite possible that the paths were used as foot-racing tracks. Mr. Walcot has thus depicted the start of such a foot-race in the foreground, while the emperor and the favoured few look on from the terrace in front of the exedra, and others from the interior of the arcade on the ground floor or from the upper terraces at the sides. The great apse, which, as we have seen, Mr. Walcot makes the central point of his composition, towers up in all the splendour of its polychrome decoration—marbles of every hue enclosing the statues in the great niches of its main order, with winged Victories above the columns, and above them again the gilded (or, perhaps, plain white) coffering of the huge semi-dome. To interpret the ruins of the past greatness of Rome, and from them to attempt to reconstruct the magnificence of its glorious days, is the task which Mr. Walcot has set himself; and certainly the vividness of his conception, and the skill with which he has expressed it in the fine plate which is now before us, will help many of us in a similar attempt.

We may deal more briefly with Mr. Walcot's second etching—the Frigidarium of the Baths of Caracalla (Plate II). The building is well known to all architects, and neither its date nor its purpose is in dispute. It was probably begun A.D. 211 and dedicated in 216, though at that time only the main building was completed, the outer enclosure being the work of his successors. The main building itself is constructed on the typical plan, which was very closely followed in the baths of Diocletian. The main axis runs from north-east to south-west, and on it lie the three main halls—the *frigidarium* (or cold bath), the central

hall (hitherto generally known as the *tepidarium*, though a glance at the plan would have clearly shown that the large openings by which it is pierced on every side would have made it impossible to retain any heat in it\*), and the *calidarium* (or hot room), approached by a smaller room with only two doors, which is to be identified with the *tepidarium*. At each end of the central hall lay a *palæstra*, or open court for gymnastic exercises; and at each end of the *frigidarium* were the entrance halls, dressing-rooms, etc., the north-east wall of the *frigidarium*, which formed part of the main façade of the building, being unbroken except by a series of niches, decorated with statues and flanked by columns, on the inside.

It is the west angle of the *frigidarium* that Mr. Walcot's etching shows. On the left is the opening leading into the central hall on the south-west side, and next to it comes one of the two large semicircular niches which flanked it; while on the right of the picture is the passage-way to the ante-rooms. We notice, on each side of the semicircular niche, one of the eight huge columns of grey Oriental granite with which this great hall was decorated; the entrances on the right and left were adorned with smaller columns. Above the passage leading to the central hall is a lunette, which Mr. Walcot has filled in with openwork screens of marble. The design of these is taken from the window-frames, executed in plaster, which have been discovered in the recent work of restoration in the fifth-century church of S. Sabina on the Aventine. These were added in the ninth century, and the original panes were of selenite—a yellowish, transparent, crystallized gesso, which gives a very soft and beautiful light. It is quite possible, however, that in the baths we have to imagine that the screens would have been open, for it is clear that the *frigidarium* was only designed for use in the heat of summer, inasmuch as it is on the north-east side of the building, and possesses no arrangements for warming the water to an even moderate temperature in the winter.

The ceiling appears to have been flat. Caracalla's biographer speaks of a hall in these baths, which was called the *cella soliaris*, and excited the wonder of architects owing to the enormous span of its ceiling, which was said to be supported by concealed girders of bronze or copper. Now, in the excavations of 1872-3, large fragments of fallen vaulting were found, which "appeared to be pierced by iron bars about one metre long, with the upper end bent like a hasp at the lower end. Perhaps the girders were not exactly embedded in the roof, but the roof itself was hung, as it were, to the girders by means of these iron crooks."† It has therefore been generally supposed that this hall was the *cella soliaris*. But a French scholar, M. de Pachtere,‡ has recently pointed out that at Mdaourouch in North Africa inscriptions speak of a *cella soliaris* and of *solia*, which, we learn, though it originally meant a throne, is also frequently used in the sense of a bath for a single person, and, more particularly, a hot bath. The *cella soliaris* of the baths of Caracalla, therefore, is not the *frigidarium* at all, but the *calidarium*, the huge circular hall on the south-west, with its domed roof, in which, as recent excavations have shown, there was no central basin, but hot baths were taken in smaller basins arranged round the room. The girders of which we have spoken are not to be detected in the remains of this huge rotunda, and the whole story may well have been only hearsay repeated by a writer of nearly a century later.

\* Recent excavations have shown that there were no arrangements for heating this central hall. The same considerations apply to the central hall of the baths of Diocletian, now the church of S. Maria degli Angeli.

† Lanciani, "Ruins and Excavations," 53F.

‡ "Mélanges de l'Ecole Française de Rome," XXIX. (1909), 401.



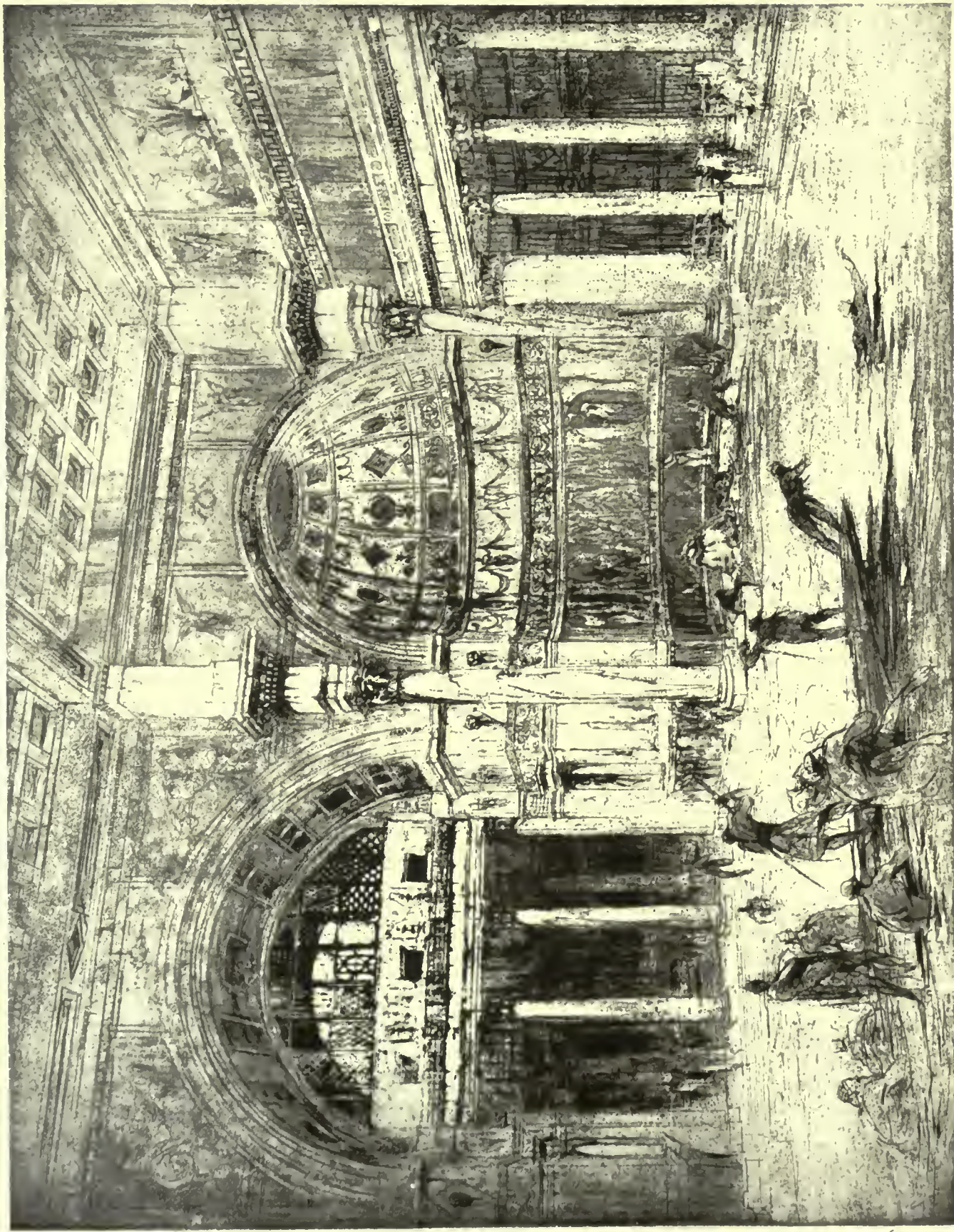


Plate II.

THE FRIGIDARIUM OF THE BATHS OF CARACALLA.

*From a Copyright Etching by William Walcott*

October 1919.







The swimming-pool was some fifty-seven yards long by twenty-six wide, and approached by marble steps on all sides except the north-east. The water was admitted by a series of openings on this side, and the waste let out on this side also. The underground passages, which served for the service of the bath and for drainage of the waste water, are very remarkable and comparatively little known. The examination of them which was undertaken about twenty years ago produced some striking results and showed how perfect was the planning of these enormous buildings; it also became clear to what an extent the architect had provided against the strains and thrusts to which the various parts of the huge building would be subjected, by a very perfect system of sleeper walls connecting them, so as to distribute the pressure.

Mr. Walcot's etching naturally takes no account of these details, but shows us what was the aspect of these great baths in their prime, when they were thronged with thousands of

bathers, a few of whom are seen in the swimming-pool, while others, no doubt, were taking their hot bath before the rub down and plunge into the cold water which, as in the modern Turkish bath, ended the process. But these great establishments served for other purposes as well—poets recited their poems, rhetoricians their speeches, philosophers discoursed, and friends met there. In the gardens, porticoes, and libraries which surrounded the central building many others occupied their time in various ways—for the Roman thermal establishments were also places of resort, meeting, and amusement.

Both this and the etching of the so-called stadium are well fitted to give us an idea of the splendour of Imperial Rome, and to help us in imagination to reconstruct the life that once went on among its silent ruins; and it may be hoped that they will inspire students of architecture with the desire to examine these ruins for themselves, and thus to profit by the many lessons that can be learnt from them.

## A SHORT NOTE ON MR. WILLIAM WALCOT'S ART.

IT has been remarked that art of all kinds is subject to recurrent attacks of pettiness. At one period there is a marked tendency to frivolity in the choice of subject; at another, artists have followed a pernicious fashion of introducing paltry details, to the ruin of a dignified conception. "When it gets to this," an acute critic of art has observed, "that every artist who undertakes a great thing is looked upon as a profligate or a fool because there is no market for a great thing, matters can hardly be worse. The necessarily constant consideration of marketableness in pictures is very degrading, and tends inevitably to unfit the artist for the best work. Crowded into the smallest spaces, cut off from all great ambitions, men cease to think largely, grow petty in their subjects, reach out into striking mannerisms for the sake of effects that cannot be produced in a natural way, and lavish on technique the power and pains that should go into great designs and a free and full individual expression." When this passage was written, the petty school of artists was predominant—everything was niggled, especially etching.

When Mr. William Walcot began to etch there was a cult of pallid plates; fat line and dark mass were avoided; there was a passion for scratchiness. Mr. Walcot did not fall into this snare; he knew that the needle could do better work than the scratching of anæmic die-away lines. Trained as an architect, he knew the value of mass and breadth, and realized the futility of attempting to impart to an etching any of the qualities that have been proved to be more suitable to other media. As an architect, he knew that the maxim or catch-phrase, "suitability of material to purpose," had its application to graphic art; that any attempt to wrest etching from its true function must inevitably result, if not in failure, then in the dubious success that excites more astonishment than admiration in a *tour de force*. Like Brangwyn and Cameron and Strang, he either ascertained by study or discerned by intuition exactly what an etched plate could and could not do, and by what methods to make it yield up its most precious content at the point of the needle.

Mr. Walcot's mastery of his medium, and the mellowing of his knowledge of its capacities and idiosyncrasies, become more obvious with each successive plate. He never attempts to force an effect that is alien to his vehicle, and the human figures that he delights to introduce are seldom or never delineated.

He is content to indicate them. They convey the impression that the artist visualizes them in groups, and dashes in the individual figures with the utmost speed lest the vision should fade ere he can fix the effect. It is in this way, one imagines, that he gets his perfect composition. Only thus, surely, could his groups look so spontaneous and so natural.

Clearly the artist has vision and imaginative power. Why, then, does he so seldom give us pictures that are pure creations? It is best to answer this question in the manner of the Scots, by putting another. Why should not an artist follow his bent or inclination? That way lies success, unless the fates rule otherwise. It is the purgatory of artists to be compelled to do that they would not. It is their paradise to have found out what they could do best and to be able thereafter to stick to it. That seems to be Mr. Walcot's happy lot. It is so obvious that he enjoys his subjects, and that, as we all know—for it is the tritest commonplace of the everyday psychologist—is one of the so-called secrets of artistic success, for the joy is infectious. It seems to us that Mr. Walcot always "follows the gleam," which in his case has been no *ignis fatuus*. It has led him on to fame. One could imagine that his development was somewhat on these lines: Precocious skill in drawing led him to choose architecture as a profession. His beautifully pictorial draughtsmanship brought him so many commissions to render the crude sketches of other architects that he was rapidly drawn away from architecture—not unwillingly, one may suppose, for he knew that he was following the gleam.

Then his success in investing with beauty designs that sometimes had no original claim to that quality must have led him to ask himself—or more probably led someone to ask him, for, like many another delicately sensitive artist, he has an excess of modesty—why, his fine talent having been discovered, he should not employ it on the masterly buildings of antiquity? This, as we all know, he has done with a skill that has lifted him to the high level of the great masters in architectural "restorations" or reconstructions, of which those reproduced in Plates I and II are typical specimens. Of his paintings there is no room to say more than that they reveal him as an accomplished colourist; no daintier brushwork than his has ever graced the walls of the Architectural Room at the Royal Academy.

J. F. McR.



# GEMS OF ENGLISH ARCHITECTURE.

## VIII. Bodiam Castle, Sussex.

BY NATHANIEL LLOYD, O.B.E.

IF history is correct, Sir Edward Dalyngruge was a ruffian, who, serving under Sir Robert Knollys, remained in France after the signing of the treaty of Brétigny, established himself in Normandy, raided and reduced castles there, and

specialized in the capture of ladies whom he held to ransom. By these means, by his marriage with Elizabeth Wardeux (heiress of Bodiam Manor) and his influence at Court, he amassed a large fortune. He could not have been present at the battles of Crécy and Poitiers (which were fought respectively in 1346 and 1356), as has been stated, for he was only born in the year 1346; but he was one of many knights of higher and lower degree who remained in France after the treaty, and after the King himself had withdrawn, to spoil a country with which their own sovereign was then at peace, but which was too weak to resist them successfully. In 1386 he obtained from Richard II. a licence to "strengthen, embattle, construct, and make into a castle, with a wall of stone and lime, his manor house of Bodiam . . . for the defence of the adjacent country and the resistance of our enemies," etc. The river Rother is tidal to a point a mile above Bodiam, and French ships sailed up and landed forces which raided the country. The town of Rye, situated near the mouth of the Rother,

bears evidence to this day of the damage suffered from such attacks by the French. Bodiam Castle is stated by Mr. Cotton to have been built after the model of Derval and other Breton castles which Sir Edward occupied during the French wars.

The history of "Bodiam and its Lords" was given in some detail by Mr. M. A. Lower, a notable Sussex historian, in 1857. It begins with the reference to it in Domesday Book of lands held there by followers of the Earl of Eu, a relative of William the Conqueror. These tenants (Osborn, Roger, and Ralph) and their successors assumed the name of de Bodeham; the manor passed to a Wardeux, and later to Sir Edward Dalyngruge through his marriage with Elizabeth Wardeux. It appears as

though Sir Edward had liberally interpreted the licence to "strengthen his manor," and that the castle he erected within the wide moat was an entirely new building upon a site specially prepared for it. The reputed site of the original manor house is

some distance away to the north, and in no portion of the castle is there any trace of an earlier building. Lewknors succeeded Dalyngruges, and in their turn were succeeded by others, the last of whom, Lord Ashcombe, died during the late war. His executors recently sold the property to Earl Curzon of Kedleston.

The castle is situated on ground slightly above but near the river Rother, which, owing to the construction of a lock at Scots Float, near Rye, is no longer tidal there. The wide moat, fed by springs, forms a picturesque setting to the massive pile. The building was completed in 1405, and is particularly interesting as one of the latest of the mediæval castles. Two miles away as the crow flies is the timbered manor house of Dixter, one of the earliest of its type, for which a licence to fortify was granted in 1479. The fortifications, however, could not have been very substantial, and no trace of them remains. Bodiam, on the other hand, was designed for defence; it would have been a difficult fortress to take without



ENTRANCE GATEWAY.

artillery. Possibly its weakest point would have proved to be the embankment on the south side of the moat, which retains its waters, and which it is conceivable might have been pierced without the defenders of the castle being able to intervene effectually. There is, however, no record of Bodiam having been besieged, so possibly it was regarded as too tough a nut easily to be cracked. The castle stands foursquare to the cardinal points of the compass. Lower gives the extent of the moat from north to south 540 ft., from east to west 350 ft. He gives Burrell's measurements of the building as follows:—"Length, measuring from the centre of the angle tower from north to south, 165 ft.; from east to west, 150 ft. The inner court from north to south,





Plate III.

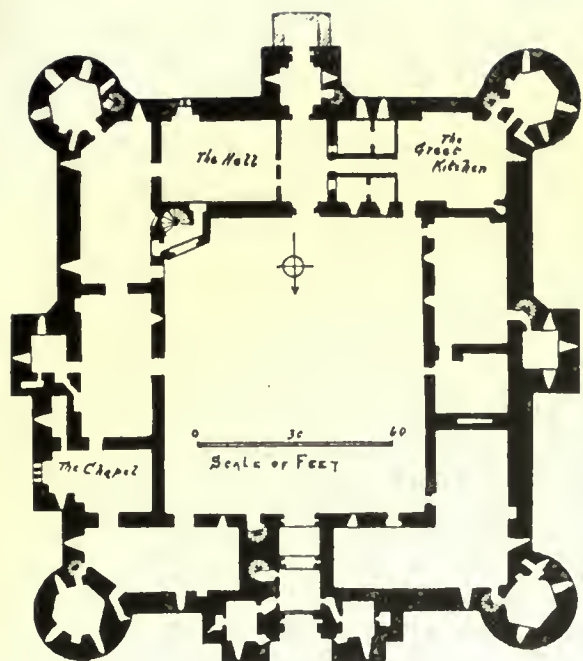
BODIAM CASTLE, SUSSEX

October 1919.









GROUND PLAN.

Based upon the 2500 Ordnance Survey and Measurements.  
By Mr. H. Sands.

*From the Sussex Archaeological Collection, Vol. XLVI.*



SOUTH FRONT AND ENTRANCE.

87½ ft.; from east to west, 78½ ft. The kitchen, inclusive of the buttery, is 59½ ft. by 24½ ft., and the dimensions of the great hall are similar. The chapel measures 30½ ft. by 19½ ft. The towers are 65 ft. high from the surface of the moat, and the average thickness of the walls is 6½ ft." Both tower and curtain walls are battered.

The principal entrance is in the north front (Plate III), and is connected by a short causeway with the barbican. The causeway from the latter, across the remainder of the moat, is modern. Originally it was connected with the mainland by a light structure at a right angle to the ancient causeway. This

would be more exposed to attack by the garrison. This elevation has in the external walls no large openings like the chapel and hall windows on the east and south sides. Such windows as those with which the walls are pierced are small, narrow, and high up. Gillelets for discharge of arrows and other missiles pierce the towers of the principal gateway. The illustration of this gateway (p. 82) shows the arms of (left to right) de Boleham, Dalyngruge, and Wardenx. Above these is the Dalyngruge crest. Apparently this entrance was regarded as the point most likely to be attacked, for it is furnished with no fewer than three portcullises, and the openings



VIEW OF SOUTH-EAST ANGLE.



behind the boldly crenellated and machicolated parapets of the towers provide for pouring boiling water and molten lead upon besiegers who succeeded in passing the barbican. The gateway itself is deep, and the groined stone roof is also furnished with openings through which to "speed the parting or advancing] guest."

The view of the north-east angle (below) shows the water of the moat drawn down. When Lord Ashcombe acquired the property he repaired the building. Stones which had been thrown down into the moat were replaced on the battlements, and the bases of the towers and curtain were cemented at the point where the waters of the moat lapped against them. The accompanying illustrations show how the mortar below this level has perished, leaving cavities into which the hand can be thrust. The pointed window of the chapel has had its tracery largely renewed. The illustration of the south-east angle (p. 83) shows the four-light window of the great hall. The two-light windows in the east elevation (below) belong to the parlour and (upper) solar. The south-east tower contained the staircase to the solar, etc. The illustration of the south front (p. 83) shows another square central tower, pierced by the postern doorway and crowned with bold machicolations. On the face of this tower are three shields, two of which bear no cognizance. The centre shield is recumbent. It bears three roses on a chevron, and above it are a helmet and lambrequin, surmounted by the crest, a ram's



ENTRANCE TO GREAT HALL FROM COURTYARD.

head, which Lower describes as the armorial ensigns of Sir Robert Knollys, K.G., the patron of Sir Edward, who served under him in France. Lower quotes the following distich by a mediæval poet :—

"O Roberte Knollis, per te fit Francia mollis,  
Ense tuo tollis praedas, dans vulnera collis."

which he translates :—

O Robert Knowles, the stubborn souls  
Of Frenchmen well you check ;  
Your mighty blade has largely preyed,  
And wounded many a neck.

A French author calls Knollys "le véritable Démon de la Guerre." It was at the castle of Derval, which he compelled the Duke of Brittany to cede to him, that he dwelt in great state with his suite, amongst whom was Sir Edward Dalyngruge. The introduction of his arms at Bodiam Castle shows the respect with which he was regarded by Sir Edward.

The upper portion of the tower on the S.W. angle is fitted within as a columbarium.

In days when people lived largely upon salt meat during the winter months, the dovecote was an important means of providing fresh meat. The right to keep pigeons was reserved to religious establishments, manor houses, etc., and was greatly prized. If the Normans did not actually introduce columbaria into this country, as has been alleged, they certainly made them a usual and an important feature of their castles.

Other towers are provided with garderobes, constructed in the thickness of the walls.



INTERIOR OF NORTH-EAST ANGLE  
AND CHAPEL WINDOW.



INTERIOR VIEW OF NORTH ELEVATION  
ON EAST OF ENTRANCE GATEWAY.



INTERIOR VIEW OF EAST  
ELEVATION.



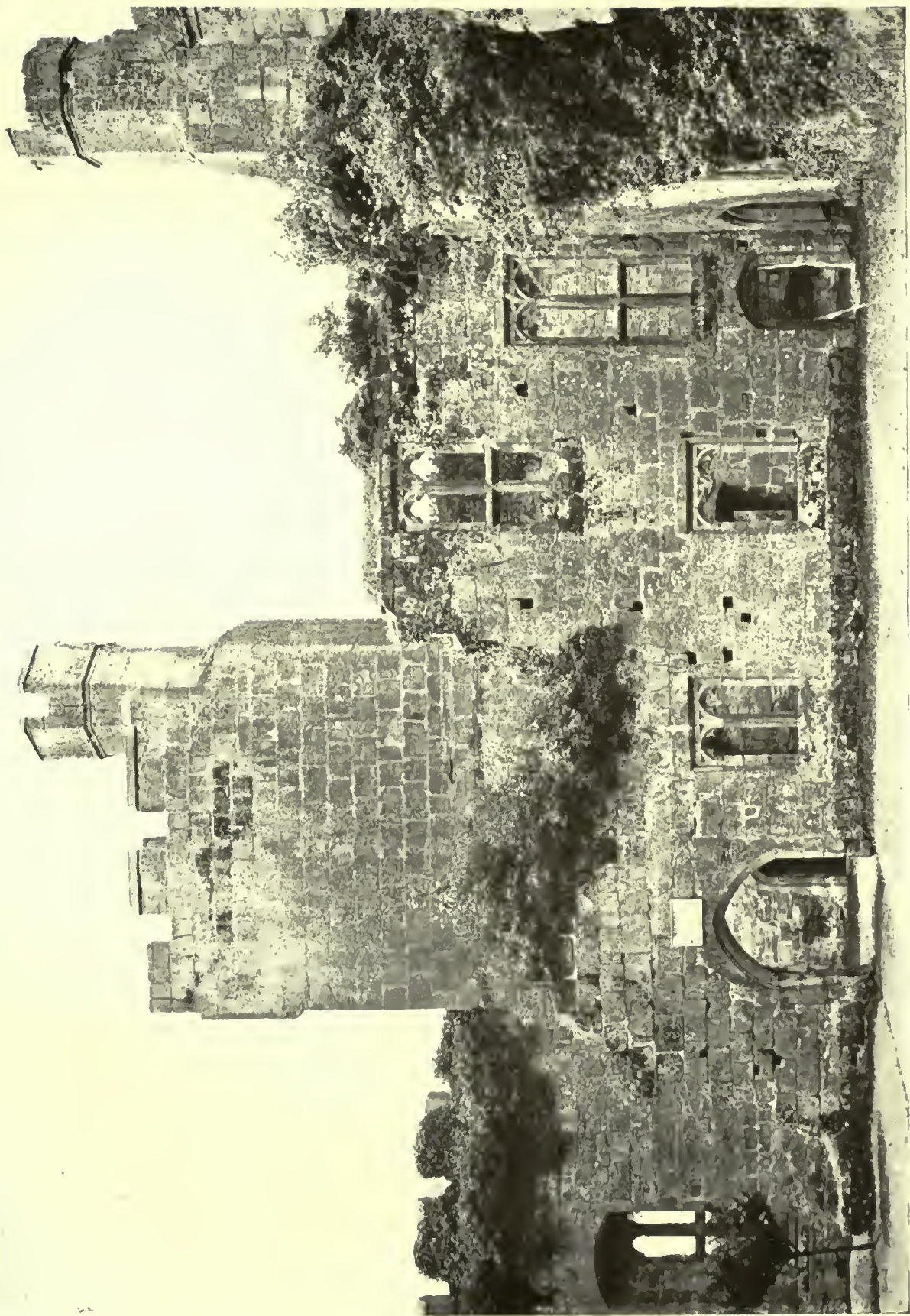


Plate IV.

BODIAM CASTLE, SUSSEX: SOUTH SIDE OF COURTYARD.

October 1919.









KITCHEN FIREPLACE AND OVEN.

Entering the castle by the north gateway, one cannot fail to be struck by the ruinous state of the interior walls, by comparison with the towers and curtain walls. There is no doubt the castle was used as a quarry by anyone in the neighbourhood who required building stone; and the growth of trees, and especially ivy, upon and in the walls, is still doing serious damage.\* Much foolish sentiment has sprung up in the popular

\* Steps have now been taken to destroy the ivy, the main stems of which have been cut.

imagination respecting ivy, which has been described as "clinging to the ruin" as though, in some way, it were a faithful friend in adversity. This idea is far from the truth. Ivy is really the great enemy of trees and of buildings. The former it strangles in its murderous embrace, the walls of the latter it splits in twain. Ivy may be useful to hide a galvanized iron shed or to cover a badly designed cottage, but it is only a mischievous parasite when grown on ancient buildings or upon modern structures having the slightest architectural character.

As has been already mentioned, Bodiam Castle is one of the latest of the mediæval type. It is not, however, decadent in the character of its details as a fortification. The parapets and machicolations are really built for use, not for show. It bears evidences, however, of the fact that it was completed in the fifteenth, not in the eleventh century. One marked feature of this kind is the provision (in practically every chamber) of fireplaces furnished with chimneys, the shafts and crenellated caps of which remain on towers and walls. Such luxuries were almost unknown in earlier castles, and mark the progress of ideas as to necessary comforts, which were still further developed in the manor-houses succeeding these castles as dwellings of great folk. The fireplaces were lined with thin roofing tiles laid flat just as they are used to-day. The middle illustration of the lower set on page 84 shows the parlour and solar fireplaces, both with chamfered lintels and jambs, while the lintel of the latter is furnished with the crenellated moulding so characteristic of the period in which it was extensively employed both on stone and woodwork. One wonders whether these fires smoked. The chimneys rising only half-way up the tower and placed close to it look as if they would catch that downward lop from the higher



NORTH ENTRANCE GATEWAY FROM COURTYARD.



building which is so difficult to remedy. Plate IV shows the south side of the courtyard, the doorway to the great hall entry (which, as usual, faced the principal entrance on the opposite side of the courtyard), the four-light transomed window of that hall, and the two- and four-light windows of the kitchen and offices, all having cusped heads. The illustration on p. 84 shows the three openings giving access from the hall to kitchen, buttery, and pantry. The great fireplace of the kitchen with oven on its left is shown on p. 85. Farther round, on the west side of the courtyard, are chambers furnished with large fireplaces which served for the accommodation of the garrison.

The interest of ancient castles is often more archaeological and picturesque than architectural, but Bodiam is a valuable architectural document. Lord Curzon has already commenced work in connexion with the necessary repairs to the foundation walls, and the removal of mud from the moat may bring to light objects of interest. He has intimated through the Press that it is his intention to devote the castle and its immediate surroundings to public use, so Bodiam will escape the degradation, suffered by other ancient castles, of being adapted and converted into a modern dwelling. Such conversion, however expensively and "tastefully" carried out, is unsatisfactory. If carried out by skilfully imitating old forms and old work,

it is a forgery; and, if extensive becomes so assertive as to overpower the old work and sometimes become so mixed up with the latter as to be difficult to distinguish from it. The result is that the student who comes to examine with a view to learning what were the methods of the period is either unable to obtain the information he seeks or is misled by the lie which has been woven into the ancient record. The objection applies particularly to the rebuilding of such castles as Bodiam, and does not hold good respecting later buildings, which were primarily dwellings and which have been altered and added to for centuries. There are right and wrong ways of treating these, but there is no right way of similarly "restoring" a castle in the state of Bodiam. The plan of such buildings does not lend itself to additions. To attempt the task is certainly to spoil a valuable and an interesting public asset, which should be allowed to remain as it is, save for absolutely necessary repairs. Bodiam, as we have said, is to be repaired, not "restored." So let it stand—grim, massive, and strong, a monument of feudal oppression and of the enduring nature of mediæval workmanship—looking across the valley of the Rother, over the dock where ships once lay out of the stream to discharge or load their cargoes, and beyond the tilting ground, which is still level and almost as smooth as when it was in use 500 years ago.

## THE COSTESSEY COLLECTION OF STAINED GLASS.

By MAURICE DRAKE.

THE extraordinary collection of stained glass made by Lord Stafford towards the close of the eighteenth century, and recently acquired by Mr. Grosvenor Thomas, of Kensington, has been for a hundred and twenty years concealed from public observation in the chapel specially built for its reception and attached to the seat of the Jernyngham family, Costessey Hall, in Norfolk. The chapel contained twenty windows, single lancets around the apse, two-light windows in the north and south walls of the building, and one three-light window, divided into six compartments by a transom, in the west end. All these windows were completely filled by the mediæval glass comprising the collection, making in all thirty-seven lights. But many, and indeed most, of these lights were divided into two or three subjects, so that the collection actually consisted of eighty-four subject panels. Some of these have been found to belong to others as parts of the same original window, and are now reassembled to make such windows complete; but even so the collection is catalogued as containing no fewer than seventy-nine different compositions. Even Fairford can show no more windows, and Fairford cannot vie with the quality of most of this Costessey glass.

In point of time the windows range from the earliest years of the thirteenth century to the end of the sixteenth. Of the earlier date is a superb Jesse window of seven medallions, together with a portrait of the donor—probably one of the earliest secular stained-glass portraits in existence. In the bottom subject of the window Jesse lies upon a couch, the Vine issuing from his side to climb up the lights in the usual manner; but there the resemblance to the traditional Jesse window ends. Instead of a row of kings and prophets and patriarchs leading up the window to the figures of Our Lady and Her Son at the summit, the Vine divides to form a circular medallion in each panel, and each medallion contains a subject from the Life of

Our Lord. Above each subject on either hand are tiny figures of prophets issuing from the surrounding foliage, each bearing a scroll with his prophecy. Something of the kind has been done at St. Cunibert's Church at Cologne, and in the Elizabethkirche at Marburg, but the arrangement is as rare as in this instance it is delicate in execution. The lights are but fourteen inches wide, the Vine quite substantial enough to bear its burden, and the subject medallions, one of which contains no fewer than fourteen figures, are consequently only twelve inches across. I know no work of the period of such extraordinary delicacy and minuteness. The donor, too, is unique—a Royal little lady, with her name and title above her head: "Beatrix Valrenburghi Regina Allemannie." She kneels on a pavement of red tiles, her hands together in prayer. Her robe is of broadly striped stuff, ruby and sable, doubtless in allusion to her heraldic bearings, and around her against a background of deep blue are tiny yellow plaques, each charged with a black Imperial eagle. So tiny are all these accessories that they suggest a miniature Swiss window of the sixteenth century rather than work executed three hundred years before.

Another early panel, probably of the same date or thereabouts, is French, most likely from the district of the Beauce. It is the more interesting because it forms a part—to be exact, one quarter—of the fine medallion window at the west end of the stained-glass gallery in the Victoria and Albert Museum at South Kensington. It contains the upper half of a quatrefoil medallion in which are two figures, boldly drawn and coloured after the manner of the period. One stands before a shrine, to which the other makes an offering from the herd of beasts huddling behind him. The colouring is unusually fine even for the Beauce at this its best period. For Chartres is in the centre of the district, and this panel may well be by a hand that worked upon the Chartres windows.



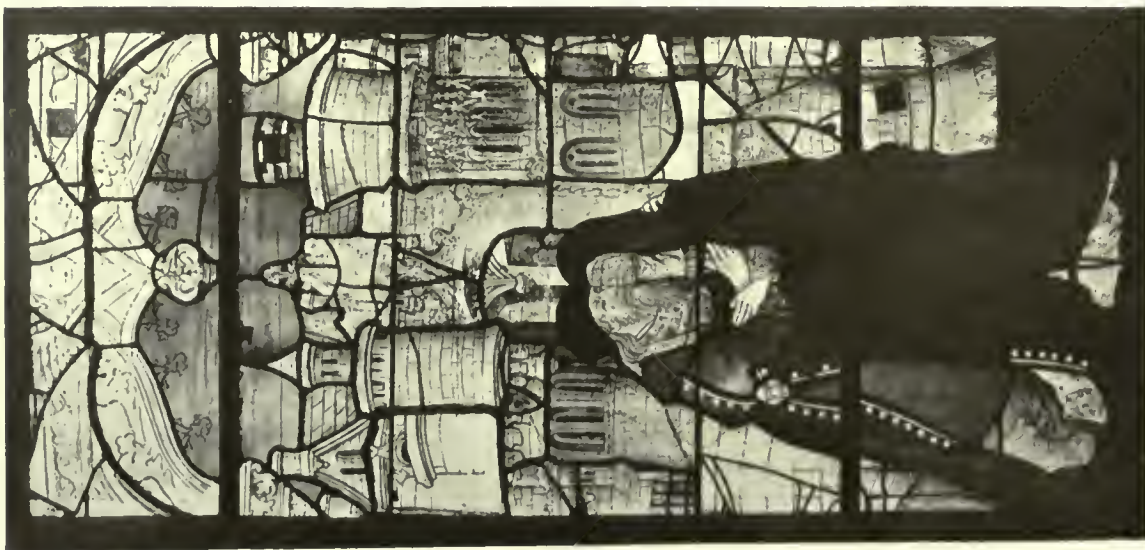


Plate V.

4.—CONCEPTION OF JOHN THE BAPTIST.



6. ORDEAL BY FIRE.



October 1919

5.—EMBALMING (OR ENTOMBMENT).







Of fourteenth-century glass there is a fine figure of Our Lady. Small for the period, as are the Jesse medallions, it is, like them, of exquisitely delicate execution. Three other panels from the Passion of Our Lord, painted at the very end of the century—if, indeed, they be not fifteenth-century work—are also very fine. The Christ before the High Priest, and the Descent from the Cross, are exceptional things. We have nothing like them in England, unless it be hidden away in such another private collection. Our native glass-painters were incapable of such work before the end of the fifteenth century. The Sermon on the Mount, probably part of the same series illustrating the Passion, is another panel to be seen. So is the Slaying of the Amalekites in the battle of Rephailim. So are the Bribing of Judas and the Flagellation, forming parts of another Passion series. So is the charming naïvete of the Dedication of the Infant Samuel, with its quaint inscription in syncopated Latin.

But fine as are the fourteenth-century windows, they are few in number compared with the magnificent series which date from the century following. This preponderance of fifteenth-century work seems to indicate that the collection was made in North France and Flanders, districts noticeably deficient in fourteenth-century glass. This deficiency is probably due to the disturbed state of the country at this period. Crécy and Poitiers, without the Jacquerie and the plague, would have been enough to stem the output of French glass: under the four afflictions it languished and nearly died. There is a corresponding increase in the number of windows executed in England after the middle of the century: windows showing extraordinary developments both in technique and design. Probably many French glass-painters were driven across the

Channel by the accumulation of disasters in their native land, and to their immigration may be ascribed the improvement both in quantity and quality of our English windows.

The most remarkable feature of the fifteenth-century glass in the collection is the uniformity of its treatment. It contains panel after panel of approximately the same size, and so harmonious are they in treatment that they seem to have been almost all painted by the same hand. They are designed somewhat after the Troyes tradition: nearly square subjects with little or no canopy work, the subject-matter filling the whole panel. As with the earlier glass, many of them form series—the real “storied window.” Of these are the *Via Dolorosa*, the Sepulture, and the Nailing of our Lord to the Cross. The first and last-named of these occur twice in the collection, in the second instance associated with a fine Crucifixion and the Feast of Pentecost. One of these two subjects, of the *Via Dolorosa*, is shown in Illustration 1. Another subject forming part of a like series is the very fine Nativity also reproduced herewith (Illustration 2), and finer than either is the companion piece, the Flight into Egypt—a masterly thing (Illustration 3, page 88).

As though to compensate for the absence of the usual canopy work, many of the subjects have remarkable architectural backgrounds. One of these, combined in this case with one of the infrequent canopies, is shown in Illustration 4, Plate V. The subject is obscure, but may well be the meeting of the parents of St. John the Baptist. The architecture occupies a large proportion of the background, and is of rich character. More architecture, set in a distant landscape, is shown in Illustration 5, Plate V, the Embalming of Our Lord's Body.

Of single panels there is a wonderful Assumption of Our Lady, probably from the border provinces of France and



1.—VIA DOLOROSA.



2.—ADORATION OF THE MAGI.



Flanders. It might be by a pupil of Holbein, its power and restraint are so marked, were it not that it was painted before Holbein's day. Indeed, it has points of similarity to the younger Holbein's Virgin at Lucerne, with which it ranks easily in dignified simplicity of treatment. Another exquisite figure is that of St. Anne, with the Blessed Virgin beside her, holding Our Lord in her arms. Yet another votive panel, the finest in the collection, is that with which St. Bernard and his father and mother, St. Tesselin and St. Aleidis. This is master-work in every sense, in design as well as execution: and the collection contains two more panels by the same hand, those numbered 9 and 10 in the catalogue. They show a donor and his wife and children with their patron saints, on one side SS. Clement and Peter, and on the other SS. Acacius of Miletus and St. Anne.

But the showpiece of the collection, apart from the Jesse window, is the extraordinary five-light window illustrating the Life of St. John the Evangelist. Three of the lights occupied the upper part of the west window in the chapel at Costessey, the other two being separated from them and fixed in other windows. They have now been re-assembled, and form a unique example of the best work done by French artists at the end of the fifteenth and beginning of the sixteenth centuries.

This window may as well be late fifteenth-century work as early sixteenth, though the catalogue ascribes to it the later date. It shows no trace of enamel, even in the fleshwork, and one looks for some such small touches, generally about the eyes and lips, from the first years of the sixteenth century. Matt, too, is reduced to a minimum, some passages in the window, notably the flames and cauldron in the light illustrated—the Ordeal of

St. John by Fire (Illustration 6, Plate V)—being almost clear glass, and this, too, seems in accord with the purity and transparency of treatment one associates with the fifteenth century. But the drawing and composition of the window are so masterly, and there is such a breadth of treatment about it, that one hesitates to ascribe it to any period but that when stained glass in these respects was at its best.

The left-hand light contains the Legend of the Pebbles turned to gold. There is a landscape background with grey sky, after the manner of the windows at St. Vincent at Rouen, with white and pink distant architecture. St. John, in a purple cloak and holding a book, is addressing the suppliants in the foreground, two of whom kneel at his feet.

The left-hand light of the centre triptych is in Illustration 6, Plate V. St. John, nude, is seated in a cauldron over a huge fire, the background again being of white, pink, and ruby architecture against a blue-grey sky. One of the torturers pours boiling oil over the saint with a long-handled scoop, whilst another holds his hand before his face to screen it from the blazing heat. The judges are in the background, and another executioner, whose figure is somewhat confused with that of the kneeling donor in the base of the light, blows at the fire with a pair of bellows.

The donor of the window wears grey armour and a white surcoat barred with red. He kneels upon a ruby cushion at a table covered with a purple cloth, the whole composition of the light thus being in a key of red and purple. The cauldron is purple, the flames beneath it of fiery ruby glass. The heraldic bearings on the donor's surcoat are ruby. The slashed hose of the executioner with the scoop are reddish purple. The man shading his face has a purple robe relieved only by green sleeves, and one of the judges is in red with a purple head-dress. The man blowing the fire has a purple slashed robe, and even the donor's sword scabbard is purple. It takes a master to handle a colour scheme like that successfully, and the painter of this window has succeeded. There is no heaviness, no trace of monotony about the composition.

The centre light shows St. John at Patmos writing his Revelation. Again the background is a landscape, this time a fine cool thing, an expanse of greys and greens, with water and wooded islands and distant towers among the trees. From the midst of a sun-ray bursting from the cloudy sky an angel lets fall a book towards the seated saint

below. Another book is in his lap; and at his side an eagle, his emblem, holds his inkhorn and pencease in its beak. In the base of this light are two of the donor's sons, habited like himself in grey armour and white and ruby barred surcoats. Their mother and sisters occupy the base of the right-hand centre light adjoining. The elder lady wears a yellow robe, a cape of ermine, and a small black coif. Her four daughters are dressed like her, but with more purple and ruby gowns instead of yellow. Above them, as the subject of the light, is the legendary miracle of the raising to life of Drusiana. The background is again of landscape, with green trees and more of the Rouen type of pink and white architecture. The funeral procession issues from a door in one



3.—THE FLIGHT INTO EGYPT.



of the foremost buildings, the cloaked and hooded bearers a huddle of purple and deep blue. St. John stands in the foreground holding up his hand, and in obedience to the summons the dead woman in white graveclothes stands erect upon her bier.

Finally, in the right-hand light, the subject appears to be that attempt to poison St. John which caused the death of the would-be assassin. A priest with mitre-shaped head-dress and sceptre stands by the saint, and another figure is at their side. Before the little group a kneeling figure is falling backwards. The background again is another landscape with fine pink and white architecture.

Here again is another mass of red and purple. St. John has a purple under-robe, the mitred figure at his side is in ruby and blue, and the figure beside them has white and ruby robes and a ruby head-dress. The dying assassin has a pink girdle and red hose, the girdle being of the same pink as the mass of architecture in the background. It is difficult to exaggerate the triumphant effect of all these crimsons. Every glass-painter knows the difficulties presented by that valiant red glass still called by its mediæval name "ruby." A mere touch of it badly placed in a window may be disastrous. It may kill everything near it, making green grey, turning blue to slate or making it shout rawly, and turning all other tones of red from wine to mud. To its excessive use a great part of the disastrous glass done in the early nineteenth century owes its rawness, and sometimes even our best modern glass-painters dare not use it without subduing its latent garishness with a coat of matt. Yet this man loads his window with it, blending it wonderfully with pinks and purples, toning down nothing, and leaving the whole daring scheme almost untouched with paint. And it is soft and rich and entirely successful, easily bearing even the contrast with the cool mass of green and grey which fills the centre light, St. John at Patmos.

The collection is unusually rich in portraits of donors, nearly all of whom are accompanied by their patron saints. Two portraits are of ecclesiastics in vestments, one a Dominican and the other a bishop or prior. Each displays his coat of arms and kneels before a dossal, on either side of which are more delightful touches of distant grey landscape. Two others show a donor and his wife kneeling, with SS. Gebhard and Quirinus standing behind them. All four figures are nearly

life-size, and St. Quirinus, with crimson shield and banner charged with besants, is a fine figure. So is St. George, patron of the donor and his wife, in another panel. He stands behind them in white and gold armour, holding a banner charged with the cross. A ruby cross is on his breast, and he wears a golden salade of unusual shape. A companion panel, also with a donor in armour and his wife, has St. Peter as patron.

There are more subject panels resembling the Troyes work in the sixteenth-century section: a Sepulture, a Presentation in the Temple, and others of the Circumcision and the Marriage at Cana in Galilee being remarkable for their clear colour and simplicity of treatment. One fine piece, boldly executed on the scale of the St. Bernard masterpiece, is that containing St. Cornelius of Civita Vecchia standing behind another donor, a bishop kneeling at a prie-dieu, both figures being nearly life-size. Two lights of another Jesse window belong to this period, the figures of prophets, kings, and patriarchs issuing from an elaborately foliated Vine in white and gold. A large Annunciation, all in grisaille treatment on white glass, with no colour but yellow, is after the manner of the windows in the church of St. Pantaleon, at Troyes. Two quaint but decorative panels are tracery fleurons from a French flamboyant window illustrating the Triumph of Death. In the cusped head of each opening is a skull and crossbones, and below them in the one panel are emblems of spiritual power—mitre and tiara, double and triple crosses and a cardinal's hat, a crosier and a book, all inverted and falling through a space of clear cool blue. The other panel is exactly like the last, save that the emblems are secular instead of ecclesiastical: a helmet, coronets, a crowned mitre, and a cap of maintenance, with sceptre, sword, lance, and even mattock and spade.

Most of the glass in the collection is Flemish—from East Flanders near the Rhine provinces. Next in quantity come the French windows, and there are a few examples of English, German, and Italian work. It has an added interest in that Dr. Husenbeth, formerly Rector of Costessey, repeatedly made use of the collection for purposes of reference when collating his "Emblems of Saints," and its intrinsic value alone makes a change of ownership of such a quantity of stained glass—and glass of such extraordinary merit—a matter which deserves to be placed on record.

## DEVONSHIRE HOUSE.

**A**LTHOUGH the interest in Devonshire House is mainly historical, regret at its prospective disappearance is not based solely on this consideration. Sentiment clings tenaciously also to aura and penumbra of the house and its spacious garden grounds. Hereafter we shall see in vision only the sedate old house with its mellow brickwork; but the Adam fireplaces, the opulent picture-gallery, and the fine library, are to remain in being, although possibly they may be scattered and dispersed. Most of these treasures will presumably go to Chatsworth—which mansion, by the way, was projected at Devonshire House.

So familiar, so impressive, is Devonshire House, that it gives character to its environment: thus reversing the process of evolution as it affects vital organisms. Its spirit will surely haunt us for as long as our own is imprisoned in "this muddy vesture of decay." Piccadilly will become uniformly modern when the familiar house is razed and its gracious gardens

are built on; and even the Green Park over the way will seem to suffer a grievous curtailment; for the green lands behind Devonshire House, with their miniature forest of trees that have a town-bred look, resume the theme that the Green Park dropped when some prehistoric fieldpath broadened, like freedom, "slowly down from precedent to precedent" until it became at last a main travelled road, a coaching road withal, and was given the name of Piccadilly. Why it was so called no man knoweth, although many men pretend they know, deeming that a reputation for curious learning may thereby be fortified. Those persons who have imbibed, to the lessening of sobriety, the strange taste for canvassing unaccredited etymologies may take their choice of "pick-adils" or "peccadillos"—the diversified name of a stiff collar or ruff worn by gallants, and conjectured to derive its name from "picca," a spearhead, because of the bristling points of the ruff; or it is permissible to prefer Blount's supposition



(in his "Glossographia") that the name comes from a sort of cakes called "piccadillas," which were sold in the district. But it is no great matter how the name was derived, nor how variously it was spelt until the General Post Office swept away liberty by insisting on uniformity, trimming the name to its present shape to fit the bed of Procrustes. There it is, and by the demolition of Devonshire House it is like to lose its savour.

Of the building itself, the best that can be said is that it is not altogether bad. Its architect, William Kent, greatly overpraised in his own day, is—perhaps by revulsion, the backward swing of the pendulum—rather underrated in ours. But one of his qualities commands our admiration and excites our surprise. Or perhaps it were better to bestow our admiration on the arbiters of taste who encouraged him in the reticence of his elevations, which is the quality that strikes us most. Strange as it may seem at first blush that in the "Age of Elegance" the elevations should have been kept so plain, yet the explanation becomes obvious after a moment's reflection. What is "elegance" (the etymological habit is infectious!) but election, or selection?—politeness encouraging the inference that the choice and election shall be a steady display of instinctive or acquired taste, a preference for what is good, and the rejection of that which is less commendable in the eyes of the trained observer. Now, howsoever decorative Beau Brocade and the ladies of St. James's may have been in the clothing of their fastidious persons, your "man of taste" and your "lady of quality" had a nice sense of measure, proportion, and fitness,

and this sense is as strongly manifested in their shapely and well-proportioned house fronts as it is in their Adam interiors, with furniture of unapproachably exquisite shapes and delicate embellishments. Any excess was regarded then, even more stringently than now, as abhorrent. Hence the almost ostentatious plainness of the front of Devonshire House is typical of the spirit of its time; and this is the chief reason why we shall regret its demolition. Devonshire House is documentary, rather than racy, of its very interesting period, and it arose almost at the beginning, and will fall almost at the end, of a phase of aristocratic building that has finished its course. We cannot agree with J. H. Jesse, therefore, in his depreciation that, "except during the brief period when the beautiful Georgiana Duchess of Devonshire held her court within its walls, and when Fox, Burke, Wyndham, Fitzpatrick, and Sheridan did homage at her feet, little interest attaches to the present edifice." We hope to have shown cause why Jesse's rod should have been spared.

A few data may be recalled. Devonshire House stands on or near the site of Berkeley House, between Berkeley Street and Stratton Street, which both commemorate Lord Berkeley of Stratton, who was an able officer in the army of Charles the First, and whose name abides also in Berkeley Square, which, one could wish, Thackeray had never vulgarized so contemptibly in the person of Jeames Yellowplush. Berkeley House was burnt down in October 1733, soon after it had come into the hands of William, first Duke of Devonshire. The present building was finished about the year 1737, and cost about £20,000, Kent



Photo Topical

DEVONSHIRE HOUSE, PICCADILLY, LONDON: THE GRAND STAIRCASE.



getting a thousand pounds for his fee. Originally, the entrance to the house was by means of an external staircase leading to the reception-rooms on the first floor; and when this inconvenient arrangement was discarded, and an entrance on the ground level was provided, a grandiose interior staircase of marble and alabaster was substituted.

John Evelyn's association with this estate is a rather hackneyed item of interest, but it is only just to his memory to repeat it here, since it reveals him in the pleasant cross-lights of nature lover and town planner. In his diary, under date June

1684, Evelyn writes: "I went to advise and give directions about building two streets in Berkeley Gardens, reserving the house and as much of the garden as the breadth of the house. In the meantime I could not but deplore that that sweet place (by far the most noble gardens, courts, and accommodations, stately porticos, etc., anywhere about town) should be so much straitened and turned into tenements. But that magnificent pile and gardens contiguous to it, built by the late Lord Chancellor



*Photo: J. Russell and Sons.*

DEVONSHIRE HOUSE: ELEVATION.

William Kent, Architect. (Portico added by Smirke.)

Clarendon, being all demolished and designed for piazzas and buildings, was some excuse for my Lady Berkeley's resolution of letting out her gardens, also for so excessive a price as was offered, advancing near £1,000 per annum in mere ground-rents; to such a mad intemperance was the age come of building about a city by far too disproportionate already to the nation. I have in my time seen it almost as large again as it was within my memory."

## PROFESSOR ADSHEAD ON COTTAGE BUILDING.

**I**N the forty-second annual report of the Committee of the Society for the Protection of Ancient Buildings there is printed a paper read by Professor S. D. Adshead, F.R.I.B.A., at the annual general meeting of the Society.

"He who can carelessly destroy the works of those who have long since ceased to toil is," said Professor Adshead, "surely lacking in a sense of reverence and respect. Perhaps nothing in the world is so reminiscent of the toils and pleasures of those who have passed away as the village, for it connects the past with the present in a peculiar way. It is in the village that we see the works of our forefathers still being carried on. But," he said, "a modern working-class suburb—the village of a modern industrial community—of the type that typifies British progress in house-building during the last century, is a village of terraces, oblivious to any natural conditions of site, cut to lengths, standardized, and having no connexion whatever with things sentimental, natural, human, or spiritual. Not content with solid walls and simple square windows, like their ancestors, the occupants of these modern cubicles must needs aspire to windows that are usually decorated with carved columns, or perhaps there will be a brick bay. There is probably a hunchback half-timbered gable, and a sham timbered porch to the door. The garden—a five-foot strip of soot-stained turf, or, more often, gravel, asphalt, or bare clay—is protected by a wall of crimson brick, adamant in its defence, in appearance being even somewhat terrible. Its cast-iron railing is let into a splayed stone coping that is cut with an accuracy in keeping with the machine-made methods that pervade everything around."

After describing, tersely and graphically the village of Saxon times, Professor Adshead declared "that many of the old Saxon methods and features of village existence, quite common in the villages of the early half of last century, are still as vital to-day as ever they were, and it is for us to see that in the period of transition many of them are re-discovered and re-established. Groups of small-holdings should be established in close connexion with common-lands. There should still be cow-commons, goose-greens, and poultry-runs for the cottagers who have only a bit of garden ground.

"There is a very strong tendency in modern life and thought to revert to a national system of town decentralization and the establishment and building up of a number of independent nuclei. During last century, interest was centred on increasing the size of towns; to-day, interest in towns seems to be entirely devoted to schemes for their diminution.

"We have learned much during the war—we have seen the folly of crushing the individual and reducing life to a cast-iron organization. In our building operations to-day we have practically no by-laws—the old nine-foot ceiling in the country, and the fire-resisting party parapet-wall, are to mar the country and to memorialize our stupidity no more.

"What then is to be the solution of a problem that is now confronting the local authorities and their officials all over the land?—the problem of how to add fifty cottages to a village at present containing a hundred, or how to add six where to-day there are twenty. These are problems with which we are being met on every hand.



"For my part, where I have fifty new cottages to add, I shall choose a site in close connexion with, but not forming part of, the old village. This, to my mind, is sacred; having escaped the depredations of last century, it is yet an unapproachable example for the future and must be preserved. Every cottage in rural England that is fifty years old and more is a priceless national possession, to be carefully restored and kept. And, just as is every such cottage, so is every such village; and it would be a vandalism of the worst kind to attempt to improve and increase the size of our old villages by systems of adding isolated blocks, intruding here and defacing an old picture there. No: our policy should be to create new villages entirely separate, but in close connexion with old villages if you like. There was once talk of old cottages being insanitary, unsuited to modern existence, and needing pulling down. That sort of modern existence has, I am pleased to see, been found unsuited to continued existence itself, and there is everywhere a tendency to revert to the more interesting conditions of the former.

"Finally, I would like to enforce this one point: In the English towns, as we find them to-day, and the English villages, taking them all together, what is there worth preserving? Take Manchester, for instance: How much of Manchester is worth preserving? It is on the old villages, charming the eye and satisfying the mind, that the future of English society, at any rate in rural districts, must be modelled. The suburbs of Manchester are not worth having; they will be pulled down in the next twenty years; they are ugly and uninteresting. The more we realize this, the more we shall appreciate old villages. We are only just beginning to appreciate these old villages, and I hope that we are just beginning to cease to pull them down. Just now is a most critical period in the development of England. Within the next six months it will be decided whether these rural cottages are going to be done away with. I do hope that, if I can do anything in this direction, it will tend to the preservation of the most beautiful of our English villages. It is a matter of building new villages apart from the existing villages. Just as Brighton and Hastings are not extensions or enlargements of the old fishing villages, so let the modern villages be built adjacent to, but not in extension of, the present old villages. Just as these old fishing villages have no connexion with the new fashionable Brighton or the new fashionable Hastings, so let the new English villages be built so as not to spoil or interfere with the old villages."

A very hearty vote of thanks to Professor Adshead for his able and interesting lecture was proposed by Mr. Edward Warren and seconded by Miss Morris.

In proposing the vote of thanks, Mr. Warren said that the questions which the Professor had dealt with so fully, that of the provision of new cottages, which is necessarily so much in the air at the moment, and that of the preservation of the old ones, were of vital importance just now, because there is a tide of enthusiasm for rehousing and reconstructing the life of the country, to provide, in the first place—and very naturally so—for the soldiers and their families, and also for reconstructing the rural life of the country on the lines of health and hope for the future. He did not consider that the conditions which the working class of this country had been obliged to accept were

the conditions that the people of a rich country like this should be called upon to accept. During the war he had seen cottages and villages in France, Belgium, and Mesopotamia which were little more than heaps of stones; village after village despoiled by the enemy till there was not a wall left standing. But we in England had not suffered at the hand of the enemy; the despoliation of our English villages had been the work of the modern builder and repairer. He called to mind a speech made some twenty-five years ago by Mr. William Morris, when addressing a group of young architects, in which Mr. Morris said that at one time any village could boast of a decent little chap who knew something of building, who could put up a decent little home for a decent little man to live in, but now it takes a highly skilled architect to draw up plans and arrange the technicalities. This is all wrong; it should not require the work of a highly instructed person. It is perfectly absurd that a cottage can only be erected now with the goodwill of the surveyor and of various authorities with plans, etc., which a village builder is bound to follow. He agreed that some old cottages were undoubtedly insanitary: but in most cases, with a little care and judgment, it is quite possible to put them into good condition and to make them perfectly habitable.

### STAIRCASE, WHEATLEY HALL, DONCASTER.

THE Society for the Protection of Ancient Buildings calls attention, in its forty-second annual report, to the precarious position of Wheatley Hall, Doncaster, which had been taken over temporarily by the War Office, and now has an uncertain future. It had been hoped that the Doncaster Town Council would secure it for use as a library and an institute: but apparently it has not been scheduled for this use. Doncaster ought to include it in any town-development scheme that may be in contemplation there. The interesting old staircase here shown (by courtesy of the Society) suggests the probability that the Hall contains other treasures equally well worth preserving. There is also an indication that the panelling of the rooms is of considerable interest.



THE STAIRCASE, WHEATLEY HALL, DONCASTER.

(From the Annual Report of the Society for the Protection of Ancient Buildings.)



# WAR MEMORIALS: SUGGESTIONS FROM THE PAST.

## IV.—Almshouses.

By WALTER H. GODFREY, F.S.A.

**I**N my last article I put forward a plea for the market cross as a beautiful and effective model for a village memorial in England, and the main burden of my argument was that such a structure formed a natural pivot to the quiet rural life of the place, and was easily inscribed and adorned with the names and insignia of those who had given themselves so freely for their fellows. I set up this example with the idea of countering the oft-heard suggestions for a "useful" memorial, believing that the utilitarian motive undermined and destroyed the significance which attaches to a shapely temple or shrine, dedicated simply to our common memory and gratitude. But the remark of a friend—a gifted sculptor—who taxed me with my neglect of the memorial as a pure and simple monument made me sensible of the fact that my position was really midway between the man who condemns all memorials as useless, and the idealist to whom art is a thing of fancy, a plant formed and flowering in an atmosphere of abstract beauty. From my friend's point of view I was in bonds and chained to the car of utility because I

had chosen a form which in the past had possessed a real function in our village life.

No one who wishes to see the standard of art raised higher in England would move a finger or say a word to discourage those who would mount to the loftiest heights of fancy. But it would be the greatest unwisdom to think that we were all apparelled for so ambitious a journey. Dædalus may fashion superb wings for himself and his son and may attain his goal in safety, but Icarus flinches under the sun's rays and falls to destruction. There are few who can approach and handle the problem of the abstract memorial with even a chance of success, and even these will have a limited circle of admirers who are competent to know its value. On the other hand, there are many forms, developed in the main because they were once objects of common use and worship, which are susceptible of beautiful treatment and are "understood of the people." A little acquaintance with the old usages and ancient buildings of England, a little taste and skill, and a singleness of purpose, are all that is required to adapt the village cross to a charming memorial, and the fact that it had a useful function in the past does not detract from the qualities that have become added to it. Functional things, indeed, have acquired a beauty which is worth perpetuating, apart altogether from the rôle they were originally intended to play: it may even be said that many of our ideas of proportion, symmetry, and grace have been developed from objects of common use, upon which man has cast a garment



EWELME CHURCH AND ALMSHOUSES, NEAR WALLINGFORD, BERKS.

(Photographs reproduced by permission of the Director of the Victoria and Albert Museum.)



of shapeliness, and that although beauty is gained only after much earnest endeavour, she reveals herself more readily in the wrought and woven apparel of our lives than in the creations of abstract thought and art. In many a useful thing beauty has been the aim, the object being only the means to this end; utility as an ingredient is harmless: it is only baneful when it appropriates the whole and shuts out art from any part or lot in our councils.

On the present occasion our subject shares with its attractiveness an even greater proportion of potential usefulness. A few months ago Mr. Mervyn Macartney contributed three articles to this REVIEW on almshouses as War memorials,

benefit his town and neighbourhood. We have only to recall a few of the almshouses which adorn every English shire to realize on how many counts they fulfil the functions of the memorial—their signal beauty, their instant appeal to the passer-by, their beneficent purpose, and their function, so effectively performed, of holding and proclaiming the memory of their founders. But before we examine these matters a little more closely we must face a certain amount of prejudice, which, unreasonable though we believe it to be, is nevertheless sufficient to militate against the general revival of an ancient national custom.

First of all we are up against an old friend in the argument



COLFE'S ALMSHOUSES, LEWISHAM: ELEVATION.

urging the striking suitability of these beautiful buildings and their endowments for the treble purpose of a monument to the War, a memorial of the fallen, and provision for those who had been disabled on the field. It requires no apology to return to this theme and to reinforce the arguments for the revival of an ancient and beneficent practice which has dowered our land with so much beauty and aided the unfortunate of every generation of Englishmen. When, last month, I deprecated the notion that a memorial should necessarily be of a useful character, I excepted such as were raised by private individuals, since the man who would devote his money as a mark of gratitude for the deliverance of the land from a great peril could clearly effect his object best by a foundation which should

that these institutions are not in harmony with modern conditions. Yet in these days of housing schemes who will say that a group of well-designed cottages, with a fund for their maintenance, is anything but a blessing to the countryside? Again, it is urged that the inmates are dependent on charity and that this is not to be borne by the independent spirit of to-day. It is doubtful whether this argument has the slightest validity at a time when State aid is being so generally expected and received. Private institutions, once they have been properly incorporated, become practically the nation's property, are administered or overlooked by State commissioners, and are a definite part of the nation's resources and economy. This, too, prevents the abuses which used not infrequently to creep into institutions



COLFE'S ALMSHOUSES, LEWISHAM: PERSPECTIVE.



MORDEN COLLEGE, BLACKHEATH.

Photo: G. H. Lovegrove



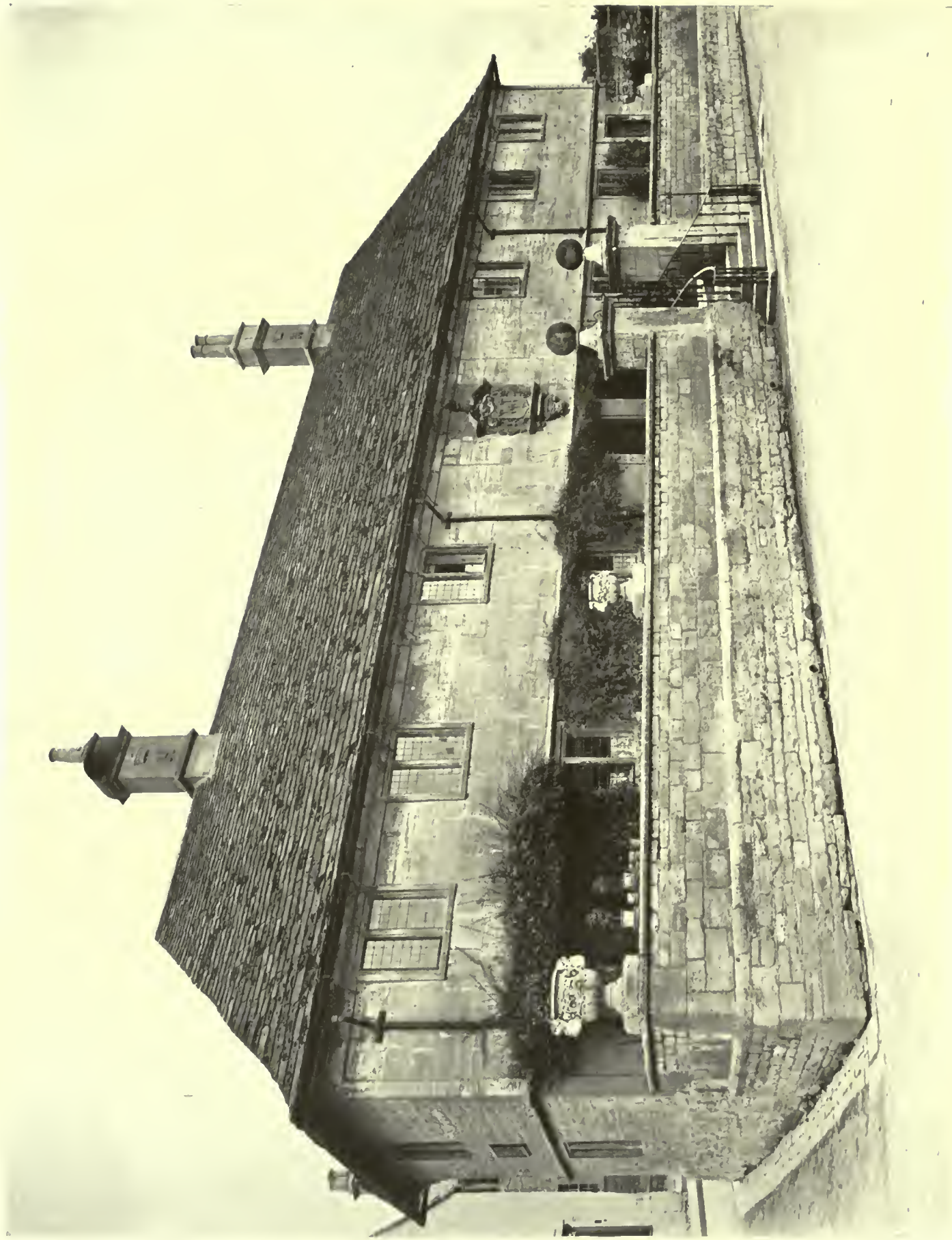


Plate VI.

HALL'S ALMSHOUSES, BRADFORD-ON-AVON.

October 1919.



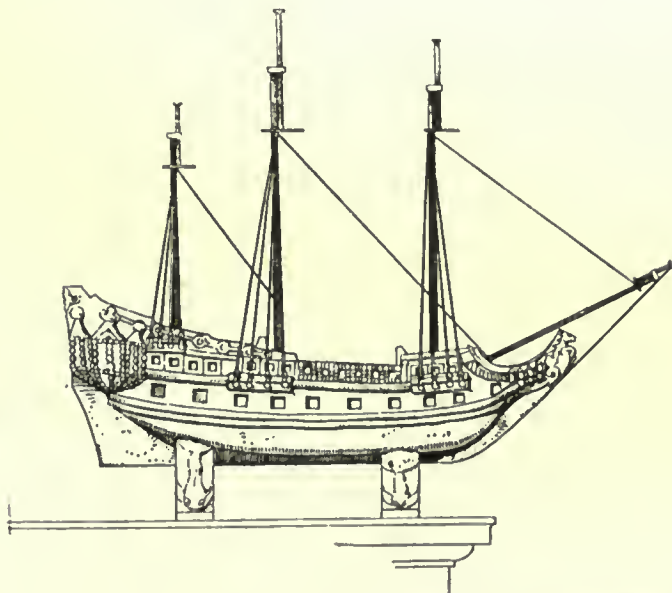






COLFE'S ALMSHOUSES, LEWISHAM: ARMS AND INSCRIPTION.

which were retained under private control. But perhaps the chief argument against the almshouse is the objection which some of the pensioners feel to living in community with others. Some prefer a cottage by themselves, where they can receive their own friends and appear to be independent of help from other sources. This objection does apply in the large institution; but in small groups of almshouses it will generally be found that, although little jealousies and quarrels will always come, the sense of security and companionship overcomes these, and the other advantages enormously outweigh them. And especially where the occupants are aged, infirm, or disabled, and require the care of a resident nurse and attendants, is the small almshouse a boon and delight for those whose days would otherwise be clouded with anxiety.



Drawing: London Survey Committee.

TRINITY HOSPITAL, MILE END: MARBLE SHIP.



From a Drawing by W. A. Webb.

EMANUEL HOSPITAL, WESTMINSTER.

Thackeray has put the matter with his usual broad humanity and fine intuition when he paints the closing scene of Colonel Newcome's life, and shows him broken and penniless as a direct result of a too generous nature, finding peace among the pensioners of Sutton's noble almshouse of the Charterhouse. There, in the refurnished chapel of the Carthusians, beside the great tomb which Nicholas Stone wrought for the founder, he is discovered in his black gown, with the Order of the Bath still on his breast, uttering the responses to the Psalm. And though his worldly relatives were shocked that he should be



KIDLINGTON, OXON.: ARMS AND INSCRIPTION.





*Drawn by W. B. Colthurst.*

COLLINS'S HOSPITAL, NOTTINGHAM.

there, his French friends, Madame de Florac and her son Paul, with surer instinct, thought it quite fitting. "To be a pensioner of an ancient institution! Why not? Might not any officer retire without shame to the Invalides at the close of his campaigns, and had not fortune conquered our old friend, and age and disaster overcome him?"

The founders of the ancient almshouses believed in the dignity of poverty, and saw in it indeed a part of the central tenets of the Christian faith. If poverty is the consequence of misfortune and is attended by privation, these benefactors determined that it should be robbed of its sting and that its victim should have the status of those who voluntarily professed poverty as part of their religion. And, as all life is interdependent, so the unfortunate may look to the fortunate to redress the balance. The alternative to the private benefactor is the State, an alternative of which many have had cruel experience—for the official mind becomes callous and is uninspired: it seldom rises above the workhouse. But the man who founds

an almshouse has a pride in the thing he creates; his ambition is to make it beautiful, to earn the real gratitude of the pensioners, and to make the whole place an abode of quiet and content, that men may remember his name gladly. Such is the hallowing touch of the personal gift—the blessing that comes on him that gives and him that receives.

There is a malignant spirit always abroad that doubts the charity of the giver, and casts contumely on the recipients, of good gifts. But by nothing is it refuted more than by the charm which the spirit of true benevolence has bestowed upon the almshouse, which stands in eloquent reproof of all uncharitableness throughout the land. It is its conscious pride in preserving the memory of good lives and worthy purposes that marks it out as a fitting subject



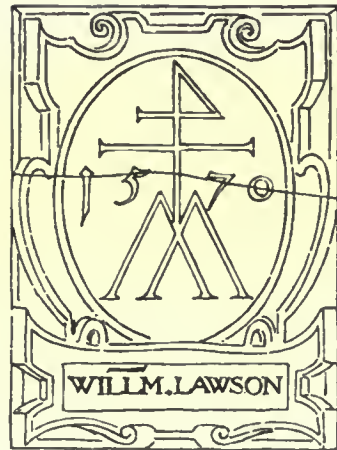
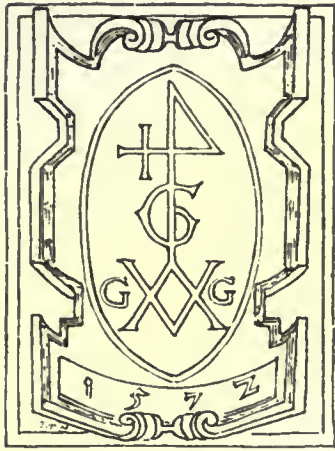
ABBOTT'S HOSPITAL, GUILDFORD: QUADRANGLE.



*From the "R.I.B.A. Transactions," Vol. VI.*

ENTRANCE TO WEEKLEY HOSPITAL.





for the memorial of self-sacrifice and patriotism of which the supreme type has been shown in the late War.

These beautiful memorials have called in the aid of all the arts to tell their constant message to the world. If we could pass in review all the courtyards and quadrangles, common halls and chapels, which adorn our English almshouses, we should be surprised at the variety of the devices which they display and at which all the crafts have assisted. In the Mile End Road, in East London, is a charming open quadrangle which goes by the name of Trinity Ground. This is the almshouse, or hospital, of Trinity House, the corporation which guards our waterways and which stood sponsor to the birth of our navy. There was a similar



GLASS MEMORIALS.

almshouse in Deptford, built by Sir Richard Browne, father-in-law of John Evelyn, but it has long since been destroyed, and many of its fittings have been removed here. On the street front are two little ships (see p. 95) cut in marble, symbols of British seamanship. In the September issue of this REVIEW I showed Sir Cloudesley Shovel's frigate the "Rodney" as the weather-vane at Rochester; and these little ships at Trinity Ground are another reminder of the possibilities in our many and varied craft for the memorials of a seafaring nation. In the courtyard are statues to Captain Maples and Captain Sandes, which keep alive the memory of two worthy names in the mercantile navy of Charles II. The figures show the contemporary costume, and within the courtyard of the



HALL'S ALMSHOUSES, BRADFORD-ON-AVON: DETAIL.



Drawn by Edmund L. Wratten.

ALMSHOUSES, ABINGDON (1707).





Photo: G. W. Smith.

BROMLEY COLLEGE, KENT.

almshouses are less pretentious and more in scale with their surroundings than if they had been planted in the busy streets. How many men of our mercantile marine have lately won the right to a like honour by their heroic bearing in the presence of a continual and unexampled danger! Surely no town in England could do itself a greater honour than to set up the figure of one of our sea captains who braved the peril of the mine and submarine to keep our shores supplied with food. In the windows of the chapel are emblems of other mariners—benefactors, masters, and brethren of Trinity House—a time when every merchant and craftsman had his mark, a symbol or graph, which he used as a badge. These beautiful little memorial quarries of glass belong to an age before pictures were cheapened by the daily press and the cinema, and when signs and symbols had a precious significance for all. There are many almshouses which can show these pleasant records in painted glass: the fine Flemish windows in the chapel of Trinity Hospital, Greenwich, with the coats of arms of the Howards; Tudor badges and arms in wreaths of foliage at Ilford; Whitgift's arms in the chapel of his hospital at Croydon, and many more.

The dedicatory inscription tablets, together with the coats of arms of the founders, which are usually to be seen over the entrance doors, are often in themselves models of what the memorial tablet should be when affixed to a building. Several examples are shown here: the miniature hospital at Weekley, Northants, with a beautiful design over the entrance; shields and tablets at Kidlington, Oxford, and Colfe's Almshouses, Lewisham; the heraldic achievement at Collins's Almshouses, Nottingham; and Hall's Almshouses, Bradford-on-Avon; the noble archway with Bishop Warner's arms at his College of Bromley in Kent. The Hungerford Almshouses at Corsham, Wilts, have two panels with arms, which are happily conceived and beautifully wrought; and it would be easy to proceed and cite so large a number of instances that none could complain of the lack of examples. Linked with these "frontispieces," as they would be called of old, are often the effigies or statues of the founders, such as those of Sir John and Lady Morden at Blackheath; William Goddard at Jesus Hospital, Bray; and Sir Robert Jeffery in Shoreditch. In other instances where the founder is buried in the almshouse, we shall find his tomb and effigy in the chapel. Nicholas Stone's fine figures of the Earl of Northampton and of Thomas Sutton are to be seen in the chapels at Greenwich and at the Charterhouse. In Wyatt's Almshouses at Godalming is a brass showing himself and his family, while at numerous other houses are painted portraits of their founders.



Photo: G. W. Smith.

WHITGIFT HOSPITAL, CROYDON.

There are almshouses, beside the famous Royal Hospital, Chelsea, which were founded primarily for soldiers, such as the curious timber-built hospital of the Earl of Leicester at Warwick, and Coningsby's Hospital at Hereford. The almsmen of the latter are picturesquely known as "Coningsby's Company of Old Servitors," and they are drawn from poor men "of three years' service at least in the wars or at sea, or serving men of seven years' service." Their dress, "a fustian suit of ginger colour of a soldierlike fashion," may be compared with the scarlet uniform of the Chelsea pensioners. Wren's noble "almshouse" at Chelsea is the memorial of the happiest side of Charles II's reign, as Greenwich Hospital is of that of William III and Mary, and the almost forgotten Hospital of the Savoy of the reign of Henry VII. Is it the passage of time alone that invests these names with an air of stately pride and simple ceremony, or is it that the builders of these royal halls of refuge knew how to memorialize their time and age with such worthy tributes as the art of architecture alone can give?

At Ewelme, Oxfordshire, is one of the earliest quadrangular almshouses, where within the square of modest cottages is a cloistered walk to give an added protection and shelter. It was founded in 1437 by Alice de la Pole, Countess of Suffolk and granddaughter of Geoffrey Chaucer, and is set, like so many other beautiful foundations, within the shadow of the parish church. Here the association of the two buildings is closer than usual, a connecting passage being built between the quadrangle and the west tower, through which the almspeople pass to their allotted pew. Of old, the church seldom stood aloof from the other buildings of the village, as our modern churches do; and there is a charming significance in the linking of church and almshouse at Ewelme, keeping as it does before all who come a homely lesson in the practical effect of a virtuous and benevolent life. Here is a memorial for all time, and an



CHIPPING CAMPDEN, GLOS.



example in the association of ideas to a generation which is apt to divide life into separate watertight compartments. The art of the true relationship of things has still to be studied in the present age. Every new invention of science, which should tend to draw the different elements in life together, seems to have an opposite effect, and nothing suffers so much as the arts in the isolation of the different but inter-related activities of the nation. Solidarity of life is vitally necessary to art—a solidarity that does not prevent, but encourages, extreme differentiation, and even rivalry. We all go about our business as if we were independent units, and our social system reflects this disintegration, which is scarcely felt except, perhaps, by those who have seen the effect of that opposite force—the common purpose called forth by the War. Let us busy ourselves in forging links between things; let us graft the new to the old, and learn the enormous value of the proper grouping of objects and the subtle influence that springs from the association of ideas. A thing in the right place gains beauty from its position: an institution in

touch with life at all points will form a lasting and valuable possession. And our War memorials, if in some way they can be related to their surroundings, architecturally, practically, and (for want of a better word) spiritually, will have a deeper appeal, and will bear more convincing testimony to one of the greatest episodes in our national story.

The few views and sketches collected here show one or two of the charming methods in which the almshouse can be treated. Hall's Almshouses, Bradford-on-Avon, are an almost perfect model of a row of cottages, and Abingdon, Chipping Campden, Emanuel Hospital Westminster, and Lewisham, give other ideas. The quadrangular almshouse is seen at Croydon, Guildford, and Blackheath, as well as at Ewelme. A glimpse at these simple buildings will assure us that they share with our village churches the guardianship of the memorials of the past. Is it too much to hope that they may continue, and some may bear witness to the events of the present and keep the memory of our contemporaries?

## STATUES OF DR. JOHNSON.

DR. JOHNSON'S star is steadily ascendant. This year his birthday (18 September) was honoured with extraordinary reverence and solemnity, and his monument at Lichfield was visited by many persons of note. The accompanying illustration, showing a worshipper in the act of paying the tribute of a wreath, was of course taken on that date. It is as strange that so uncouth a figure as that of Dr. Johnson should have been so often set up as that the memory of a literary man of no very high and no very prolific achievement should have such a hold on us. It can only be because the man was so much greater than his work, and was, in fact, the most typical Englishman known to fame—an epitome of all our virtues and of many of our most characteristic foibles. A downright John Bull sort of man, caustic but kindly, dogmatic but not conceited, learned but without pedantry, aggressive without guile, blunt without brutality (in spite of Walpole's opinion to the contrary), of indomitable courage and endurance, and in essentials the soul of honour and honesty, he was the Englishman's ideal of what a man should be. His statue outside St. Clement Danes, in the Strand, was put there by Mr. Percy Fitzgerald, man of letters and sculptor, as an affectionate act of homage, and has for this reason escaped criticism: but it surely is too uncouth, although in that respect it is perhaps a more faithful portrayal than the Herculean statue by Bacon in St. Paul's Cathedral. It may be recalled that the Dean and Chapter of St. Paul's were at first very reluctant to admit monuments to the cathedral, but at length could not find it in their hearts to keep out the effigy of John Howard the philanthropist, whose statue was therefore, we believe, the first to be erected in St. Paul's. Purists who believe that the addition of monuments to the interior of a temple of worship is profanation, still wish that the cathedral authorities had been strong enough to resist public clamour and to keep out "these excrescences," as they contemptuously call them, and they add a hint that the horrible collection that has resulted is a fitting punishment for this original lapse from virtue. Johnson and Howard, who face each other on opposite sides of the chancel choir, have been sometimes mistaken for St. Peter and St. Paul! Mr. Fitzgerald, by the way, has a

statue of Boswell at Lichfield, where the monument to Johnson has at least a very passably architectural pedestal.



*Photo: Topical.*

DR. JOHNSON'S STATUE AT LICHFIELD.

The Mayor of Lichfield (Mr. H. Hall) offering a laurel wreath.



## ERNEST GIMSON, ARTIST IN FURNITURE DESIGN.

EARLY in September there passed away, in the plenitude of his powers, Mr. Ernest Gimson, artist in furniture. That he was also a craftsman of consummate skill is almost implied in the remembrance that in his youth he was associated with William Morris and Philip Webb, who so nearly succeeded in healing the breach between design and craftsmanship. Gimson must have imbibed strongly their belief that he who did not develop skill of hand was at best but imperfectly educated, besides missing one of the greatest pleasures of life—the delight that comes of mastery over materials, and the satisfaction of turning them at will to beautiful shapes. To see and feel those shapes growing under one's touch is surely to experience the most complete gratification of that "yearning for self-expression" which is inherent in man. Creative artists like Gimson are assured of success because of their passionate love of their work: and of this happy order was Ernest Gimson.

Further, he instinctively adopted the true attitude towards tradition. Neither did he worship it blindly nor flout it contemptuously. He knew its value, and he knew its subtle power of enslavement. He was, in fact, wise enough to wrestle with tradition, and not to let it go until it had blessed him. To the period of Queen Anne he chiefly turned for inspiration and stimulus, but not for examples to copy. In his work there was much originality.

Gimson was trained as an architect (at first with Mr. Barra-dale, of Leicester), and in that capacity had been happily associated with Sir Arthur Blomfield and Mr. Mervyn Macartney; but soon he threw himself with all his heart into the movement which Morris had begun for the reform of English furniture, and

it was at Gimson's hands that the most prolific results were attained.

One who knew him well, and to whom his loss is a personal sorrow, has sent at our request the following notes: "Soon after my introduction to Gimson I understood from him that he was an 'Individualist.' I did not know then, nor am I at all clear about it now, precisely what that meant: but, taking the word on trust as connoting firmness of character, tenacity of opinion, and distinction in bearing, I have no doubt that the term aptly describes my friend. In his disposition, in the quality of his work, and in his singularly impressive personality, he stood out prominently from his fellows.

"In creating his designs he showed a strong endowment of 'nature-sense,' if I may be allowed the coinage. For example, his feeling for flower-forms is amazing, as the honeysuckle on the writing-cabinet here illustrated will serve to demonstrate.

"Gimson's methods were inimitable. Barnsley, Lethaby, Wilson, all masters in much the same kind, would, I think, have ungrudgingly acknowledged that Gimson overtopped them all.

"In case there is a rather natural supposition that a genius so racy of the soil and so rich in enthusiasm must have sprung from some primitive Arcadia of rusticity, virility, and simple faith, it may be advisable to recall that he was born and nurtured in Leicester; where, however, enthusiasm for the arts and crafts is uncommonly keen.

"In his architecture, as in his art-craftsmanship, he showed a wonderful sensibility to environment. Hence the cottages he built in Gloucestershire are so exactly right that the beholder feels sure they must have been designed by a native of long Gloucestershire descent—that no 'foreigner' to the county could have so thoroughly steeped himself in its spirit. Compared with his work the cottages of most other architects—but I should except James McLaren—appear affected and bookish.

"It was always pleasant," our correspondent's *éloge* concludes, "to talk over matters of design with him. His sincerity was as evident as his ability. Although I cannot recollect a single instance of his having changed an opinion that he had once adopted deliberately, I can add that he was never aggressively self-opinionated even when his position as chairman of a public company offered strong temptations to certain forms of dogmatic or domineering assertion. He had, indeed, the magnanimity rather than the irritability that are both commonly attributed to artists in larger measure than the facts warrant.

"His death in the zenith of his powers is an irreparable loss, personal and artistic."

The writing-cabinet shown in the accompanying illustration was acquired from Gimson by Mr. Mervyn E. Macartney, F.R.I.B.A.

Opinion may differ as to the appropriateness of decorating a purely utilitarian article of furniture (designed for an office, apparently, rather than for a boudoir) with honeysuckle whorls, which suggest thoughts that, however pleasant in themselves, are defiantly irrelevant to what Charles Lamb called "the desk's dead wood." It is a writing-cabinet of faëry, fragrant of the hedgerows, and might well be the undoing of "a clerk foredoomed his father's soul to cross, Who penned a sonnet when he should engross"; but, independently of its provocation of disconcerting moods, is it not a beautiful piece of work *per se*?



WRITING-CABINET BY ERNEST GIMSON.



## PUBLICATIONS.

### MRS. BARBARA HOFLAND ON THE SOANE.

As the Government have discovered, the very best way of popularizing an institution is to keep its merits constantly before the public by means of the printing press, and the Soane trustees are very wisely acting on this knowledge. Already their publications have been issued in sufficient number to form a list, on which the last item is the description of the Soane written in 1835 by Mrs. Barbara Hofland, who, as Mr. Arthur T. Bolton, the curator, tells us in his interesting introductory note, was born in 1770 and died in 1844. She was the daughter of Robert Wreaks, a Sheffield manufacturer, and married in 1796 Mr. T. Bradshaw Hoole, who died two years afterwards. In 1808 she accepted as her second husband Thomas Christopher Hofland, the landscape artist, who was seven years her junior, yet whom she survived ten years. "The immediate value of her description of the Soane," Mr. Bolton assumes, "is that of a first-hand appreciation by a sympathetic and impressionable lady, unquestionably responsive to the vigorous and original mentality of the architect-collector. Their friendship was of long standing, and ceased only with the death of Sir John Soane in 1837. She was, as Mr. Bolton says, a tireless writer, and among her activities with the pen were reports of some of Soane's lectures at the Academy. She was impulsive as well as indefatigable, and her friends did not like her habit of putting them into her books. Mr. Bolton holds it to be certain that the inspiration of the "Description" is Soane's, and that "it affords us an insight into the way in which he would pour his ideas about his house and collection into the ears of a sympathetic and appreciative visitor" that is to say, a gushing widow with an itch for scribbling and an enormous capacity for absorbing the ideas of others.

Mr. Bolton's introductory note is extremely interesting; but one could wish that he had not disfigured it with the shocking hybrid *nom de plume*, and that, in reminding us that among Mrs. Hofland's friends was Miss Mitford, he had not referred to that lady as "authoress of the once-famous 'Our Village.'" "Authoress" is an old-maidish and obsolete piece of pedantry, and "Our Village" is still famous enough to be included in popular reprints. Mr. Bolton has collated Mrs. Hofland's description with that by Soane himself, and has added some interesting and occasionally amusing footnotes, as well as more than a score of illustrations.

*"Popular Description of Sir John Soane's House, Museum, and Library." Written in 1835 by Mrs. Barbara Hofland. Edited by Arthur T. Bolton, F.S.A., F.R.I.B.A., Soane Medallist, Curator of Sir John Soane's Museum. With 8 illustrations. Price 6d.*

### THE EVOLUTION OF ARTIFICIAL LIGHTING.

FROM prehistoric days until the invention of gas man lit himself to bed in almost precisely the same way; and the primitive cave-dweller, discovering light when he discovered fire, found that by using fat and oil he could make an oil-lamp or a candle. He constructed rough vessels of pottery or employed natural gourds for his lamps, and pith made a tolerable wick. Eventually the oil vessel was given a handle, was covered in (leaving an orifice for the oil and spouts for the wicks), and was modelled—by the Greeks and Romans—in terra-cotta or in bronze. Many Græco-Roman lamps were wrought with splendid craftsmanship; and later, when Constantinople became the seat of Empire, Byzantine metal-workers carried on the tradition with characteristic elaboration in champlevé enamels and settings of precious stones. But as a result of Pope Leo's decree (A.D. 726) against the image-

makers, these skilled craftsmen were deprived of patronage, so that they were forced to leave Constantinople, whence they migrated to the Rhine district, and there did work that gradually permeated all Western Europe.

In the "dark ages" that set in after Charlemagne's final subjugation of the Roman Empire, metal-work reverted to primitive types, and methods of lighting became crude.

With the Gothic period art was associated with lighting. Candelabra of most elaborate design adorned the churches. During the early Renaissance, candelabra were manufactured almost exclusively by the Dutch, who distributed them through Europe by means of the Hanseatic League; the character of the designs being varied to suit local markets. When at length France evolved the Louis XIV style, gorgeous rooms were lit by exquisitely modelled and extremely elaborate hanging candelabra wrought in bronze, mercury-gilt, generally known as "ormolu." Englishmen accomplished the lighting of interiors by candles in wall-sconces or candelabra, either standard or hanging: pewter, brass, and occasionally silver, were used in their construction. All metal-work was dexterously fashioned; candelabra and girandole superbly executed.

With the accession of William III Dutch influence in England naturally became strong, and a heavy massiveness in the details of decoration prevailed, until Robert Adam and his school arose, preaching the gospel of delicacy of form and fineness of detail. Then came the Louis XVI period, with its lustres of cut-glass drops and spangles combined with metal in vogue as candelabra; though at a much earlier period Venice had been celebrated for this class of work and for candelabra in blown glass.

Gradually this use of glass was developed until, in the early part of the nineteenth century, cut-glass chandeliers, in which the metal foundation was entirely concealed, became the fashion.

Further change was slight until improved methods of burning oil produced new conditions: some form of container was essential; a vase was devised, and round it, singly or in groups, arms were arranged to carry the burners. Then came the days of gas, when many of these oil lamps were converted to the use of the new element by the addition of the necessary conduits of tube; and for some time manufacturers persevered in preserving the same general form of the central base with spreading boat-shaped arms, but eventually they reverted to the earlier candelabra form, making the arms tubular instead of solid.

Much the same process of evolution occurred in the early days of electric light, when at first the existing gas fittings were adapted to the new conditions—the gaselier forms remaining unaltered until it occurred to the makers of new fittings that tubes were unnecessary for conveying the electric wire, and that the suspending wires of the various lamps might be used in the design of the whole.

To-day cheapness accounts for inartistic and unsatisfactory production; at the same time beauty lies in many of the old examples which were primarily utilitarian and for the people. The brass candlestick and the Florentine oil lamp, in their time members of common use, are coveted to-day for their decorative charm and elegance of design, but "who would include in a similar category the cheap paraffin lamp with its opal or glass oil-container, supported on some ill-designed baluster, or that crowning absurdity a Corinthian column?"

This summary of the history of domestic lighting has been condensed from a well-written booklet issued by Messrs. Spensers, Limited. The illustrations, of which there are many, are as interesting as the letterpress.

*"History of Artificial Lighting." Spensers, Limited, 53 South Molton Street, London, W. 1; 119 George Street, Edinburgh. Price 2s. 6d.*



## CHRONICLE AND COMMENT.

### Salient Features of the Month's Architectural News.

#### *Whitgift Hospital again Threatened.*

Croydon Borough Council has decided to seek Parliamentary sanction for a road-widening scheme which would involve the mutilation or the demolition of Whitgift Hospital. How great a calamity either contingency would imply may be seen from Mr. Hanslip Fletcher's spirited drawing reproduced below. The buildings were completed in 1597, Archbishop Whitgift having provided them for the maintenance of a warden, a schoolmaster, and twenty-eight men and women, or as many more up to forty as the revenue would admit. Formerly situated "in a remote position among the meadows," they have been long since lapped by the rising tide of traffic which more

than once has threatened to overwhelm them. It cannot be denied that the almshouses obstruct the road-widening scheme now in contemplation; but a little ingenuity in town planning should overcome the difficulty without sacrificing or injuring a rare treasure of the value of which the town council would seem to have but an indifferent appreciation. In 1911 the fine old relic of the Elizabethan period was saved mainly through the exertions of Mr. John Burns; and it is hoped that his temporary absence from Parliament will not favour the passage of a Bill that should be summarily rejected in its earliest stage, unless the House of Commons cares to qualify for a just charge of vandalism.



WHITGIFT HOSPITAL, CROYDON.  
*After a Drawing by Hanslip Fletcher.*





## PEACE

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BEGIN CONSTRUCTION

Pudloed Cement renderings  
on Concrete made from  
debris are already specified  
in the war areas.

No matter how porous the concrete or how  
thin it is, a  $\frac{3}{4}$  in. Pudloed cement exterior  
plastering will give a weather-tight structure.

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hundred cottages with 3 in. coke breeze  
concrete walls and Pudloed renderings.

A machine is now being sold for making solid concrete blocks  
which are waterproofed with a  $\frac{3}{4}$  in. facing of Pudloed cement  
applied during the process of manufacture.

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Many experts have subjected Pudlo to most  
rigid tests. The result is a continual demand in  
59 foreign countries and a succession of orders  
from the British and other Governments.

**British!** and apart from patriotism, the best.

Manufactured by KERNER-GREENWOOD & Co., Ltd., Market Square, King's Lynn.  
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Used also for Reservoirs, Flooded Cellars, Leaking Tanks, Flat Roofs, Baths, Garage Pits, Concrete Buildings, etc.



*Flats and Housing Provision.*

To "The Architects' Journal" belongs the credit of first calling attention to the value to national housing that would accrue from the wholesale conversion of existing houses into working-class flats. This subject was taken up with practical thoroughness by Messrs. Morris and Parnacott, who contributed to the Journal several articles indicating definitely where and how such conversion could be effectually applied. More recently the Journal has published important articles giving an authoritative account of the excellent work that the Mansion House Council on Dwellings is doing in the provision of flats by conversion; and at a conference on 6 August Dr. Addison assured the members of the London Housing Board of his approval of such projects, and it was resolved to take immediate action on these lines, "so as to secure as much additional accommodation as possible before the winter." This may fairly be taken as a clear indication—by no means the first nor the last—of the influence and utility of a vigorously and alertly conducted professional organ.

\* \* \*

*Westminster and Southwark Bridges.*

Bridges that cross the Thames in London, like all other road bridges, have been subjected in recent years to much greater weight and volume of traffic than their designers had contemplated, and it is not surprising to hear that Westminster Bridge is showing symptoms of overwork. There is talk that it may have to be rebuilt. If and when reconstruction occurs, the opportunity to design the handsomest bridge in the world should be seized gratefully, and with a loyal regard to architectonics. With the London County Hall and St. Thomas's Hospital at one approach, and the Houses of Parliament and the Abbey at the other, the obligation to design a bridge of unexcelled dignity and beauty is imperative, and it therefore follows that the general design should be by an architect, whatever an engineer may do in the matter of loads and stresses and strains. When the present bridge was built, the Iron Age had set in with tremendous severity, and the material of which the first bridge (opened in 1750: Labeledye architect) was built—Portland stone—was rejected in favour of lattice girders on granite piers. It was begun in 1855 by Mr. Page, and finished in 1862 under the supervision of Sir Charles Barry. It is 1,160 ft. long by 85 ft. wide, and comprises seven arches, of which the middle one has a span of 120 ft. The cost of construction was £206,000. Wordsworth's sonnet, beginning

"Earth has not anything to show more fair," was written (1803) on a view from the stone bridge; leaning over an iron parapet would have temporarily paralysed all the poetry in him. It should be noted that work has been resumed on the rebuilding of Southwark Bridge, which, but for the War, would surely have been finished by now. The former bridge, designed by John Rennie, was opened in 1819, and has been demolished a sufficient number of years to render the accompanying engraving of it (which was drawn by Thomas H. Shepherd for James Elmes's "London Improvements") an interesting reminder of its appearance and disappearance.

\* \* \*

*Rival Registration Bills.*

At a luncheon given by the Society of Architects to the First Commissioner of Works—surely a dubious thing to do—Mr. Edwin Sadgrove, the President of the Society, expressed the determination of the Society to persevere with its Registration propaganda. If the Institute is about to pursue a similar course, there will ensue a further and quite superfluous illustration of the final clause of the old tag, "divided we fall"; or perhaps "fail" would be the more appropriate word. Why cannot these organizations cease their more or less camouflaged rivalry, with their more or less hypocritical denial of it, and unite in the pursuit of the common interests of the profession? Opposition may be "good for trade," but for a profession it is conspicuously wasteful, if not otherwise harmful. To promote in Parliament two Bills when one Bill would stand an infinitely better chance of success at half the expense in money and energy, and that expense more widely shared or subdivided, is a desolating instance of uneconomy; and this, flaunted in the face of a public that has been sedulously indoctrinated with the belief that stringent thrift is the sole alternative to national bankruptcy, will be resented and punished as a wanton exhibition of sinful prodigality. What are the members of the respective organizations about to allow this insane orgy of futile extravagance?

\* \* \*

*The Whitehall Cenotaph.*

Architectural opinion on the merits of the Whitehall cenotaph may be sharply divided, but there is no room for doubt that to the general public it is singularly impressive. Not only has there been an irresistible demand that the monument shall be carved in stone to be set up on its present site, but there have been numerous bids for the fibrous-plaster original; and probably Sir Edwin Lutyens might spend the rest of his natural life in complying with requests for replicas. It may be fairly questioned, however, how much of this popularity is due to intrinsic merit, and how much to the emotional effect of a dramatic incident. The cenotaph at Whitehall marks the spot at which the great peace procession halted in reverence to "The Glorious Dead," but replicas on other spots will not possess the same virtue. It is nevertheless a gratifying indication of a chastened public taste that so simple and dignified a design should have made so powerful an appeal, and be the parent of many.



SOUTHWARK BRIDGE (RECENTLY DEMOLISHED).  
From an Engraving by Thomas H. Shepherd (1827).







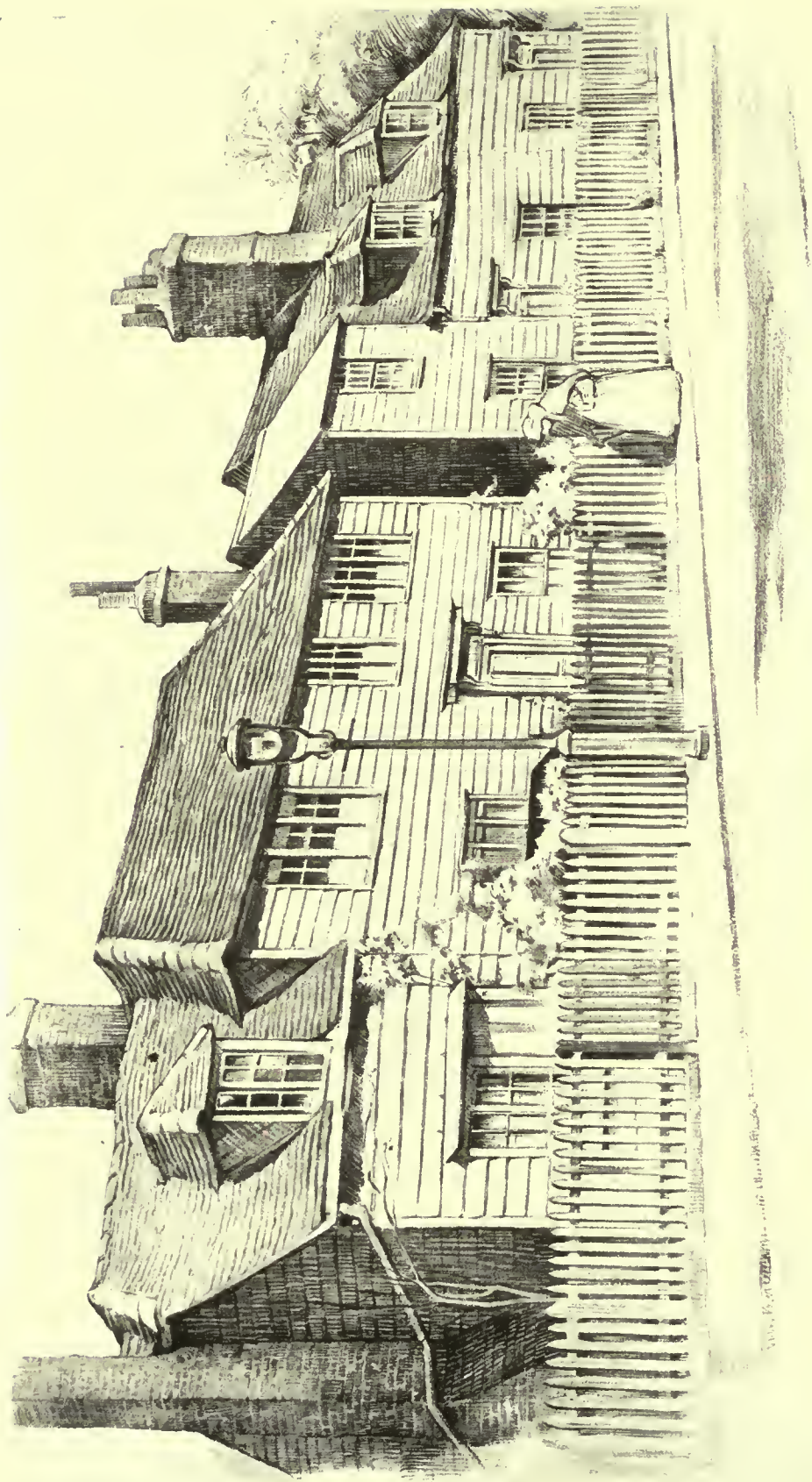


Plate I.

ROW OF WOODEN COTTAGES NEAR EPSOM, SURREY.

*From a Pencil Drawing by S. C. Roulès.*

November 1919



## SOME EXAMPLES OF WOODEN BUILDINGS, OLD AND NEW.

SEEING that national housing had come to a deadlock because of the impossibility of building at a cost that would admit of an economic rent, an alert journalist hit upon the brilliant idea of constructing the houses of wood. The value of the suggestion as a newspaper "stunt" was soon exhausted, but it was taken into serious consideration by the Ministry of Health, who promptly overhauled the by-laws with the object of accommodating the wooden house, while the London County Council soon had on its agenda a motion requiring its Housing Committee to consider and report as to "the practicability and expediency of wood construction for cottages and houses, having regard to the importance of providing additional housing accommodation with the least possible delay and at a reasonable cost."

There has been, naturally, the usual flood of more or less irresponsible correspondence. A letter from Sir Charles Nicholson, however, discusses the subject with authority born of extensive experience, he having, in his time, built many wooden houses, and lived in some. This experience has led him to believe "that in most localities a good timber building is very little cheaper than a brick or concrete one, at any rate in normal times"; and he adds "that, as bricks can be made faster than timber can be seasoned, he doubts whether timber construction will prove to be economical in the long run, much as he desires to see a more intelligent use of local building materials and old-fashioned building methods, and much as he deplores the stupidity of the by-laws under which we suffer at present." Apart altogether from the economics of the question—and no architect wants to see our land disfigured with innumerable cheap wooden houses—it will be interesting to see a few examples of what has been done in various countries and at different periods. For most of the foreign and a few of the British examples we are indebted to Mr. Frank L. Emanuel, who has written the following account of them:—

When we in England talk of erecting wooden buildings it must be understood that we mean frame or weatherboard houses, and not the type common in countries where there is a prolific supply of timber, and where houses and cabins of the log-hut type can be put up with whole or halved tree-trunks cut into lengths with, as often as not, their bark left on. It is to be

hoped that the "general public" will not suppose that brick or plaster can be eliminated altogether from the construction of wooden houses: it should be generally understood that there are foundations and chimney-stacks to be considered. All that is practicable is that the house shall as far as possible be constructed of wood, much as is a carvel-built boat. Indeed, many an old boat left on its keel and roofed in or cut in twain amidships and set on end has formed a good makeshift house.

The chief disadvantages of the wooden house are, of course, the danger of fire and the ravages of insects and of dry rot and of damp rot. As to the first drawback, if there be, as we are assured there are, several means of rendering wood non-inflammable at a cost which would not prove prohibitive,

legislation should at once be framed and passed insisting on the "non-flaming" of all constructional wood-work for houses. With regard to the other disabilities, surely our army of very ingenious chemists can provide us with satisfactory remedies.

Naturally one turns to see what has been done in the past in the way of wooden houses. Here we exclude, of course, half-timbered houses, beautiful examples of which can readily be called to mind. When one thinks of the weatherboard house, one's mind perhaps first reverts to the many dignified specimens erected in the United States in the Colonial style, and then to the endless examples of smaller houses in that country for which, later,

wood was so frequently used. In Holland, again, the home *par excellence* of brickwork, the villages and some towns, such as Zaandam, abounded in tastefully built houses of wood. But, as a matter of fact, there are few countries, either Occidental or Oriental, which cannot produce interesting and beautiful examples of the craft. Japan can possibly teach us more in modern wood-working than any other country. It is for us to profit by what has already been accomplished only so far as it can be used to lend utility and beauty to present and pressing requirements.

Among the illustrations culled from the writer's collection of prints and drawings the splendid seventeenth-century engraving by Vernhuysen of typical wooden houses in Amsterdam, shown by the largest of the three engravings on page 104, is of special interest. Amsterdam of course, is built on a "forest"



FARM AT QUAI DES CHAMPS, TROUVILLE.





DANISH EXAMPLE, BY J. LINNIG.

of timber piles driven into the mud as foundations for its buildings. It takes some little time to get accustomed to the sight of these houses, many of them very lofty, leaning at an apparently perilous angle one way or the other, owing to the eventual uneven settlement of the piles. Another illustration of Dutch woodwork shows some of the fishermen's houses built out into the Zuyder Zee on piles at the Island of Marken. In the terrible floods and high tides of a few years back life was lost in the houses shown,



HOUSE IN BOSTON IN WHICH BENJAMIN FRANKLIN WAS BORN, 1706.

which were lifted up bodily by the waters and set on end. (See the drawing [7] by the writer, p. 107.)

The three engravings by J. Linnig, of Copenhagen (pages 104 and 105), show how very interesting the wooden front may be made, though these examples would lose much charm were they fitted with other than leaded glass windows. It is interesting to note that at the corners of the streets the protecting stones are embellished with a sculptural design, such as may be found at Domberg in Walcheren. Another interesting detail is the manner in which the grille of a ground-floor window has been contorted, presumably to allow of the passage of parcels, letters—aye, and for all we know, Danish kisses.

The remaining Danish example introduces us to a most fascinating old house drawn and engraved by H. Hansen in 1850 (p. 106). The man who designed this vigorous front, so suggestive of homely comfort, was evidently no mere carpenter and builder, as designers of wooden houses so often were.

A charming old farmhouse, in which lath and plaster plays a conspicuous part, at Quai des Champs, near Trouville (see p. 103), would have been ruled out on a strict interpretation of the expression "wooden houses"; but it is admitted for its quaint beauty, and because, after all, timber enters very largely into its composition. It is worth inclusion if only for the sake of its wonderful old roof and its picturesque turret and dormers. Surely no such farm can ever have existed! It is merely an artist's dream, one of the imaginative illustrations to a book of fairy tales. But no: they used to build just like that once upon a time, and the fairy tales have simply assimilated the beautiful idea.



TWO WOODEN HOUSES IN AMSTERDAM, WHICH SURVIVED A FIRE IN 1682.





Plate II

OLD HOUSES AT TULLE.

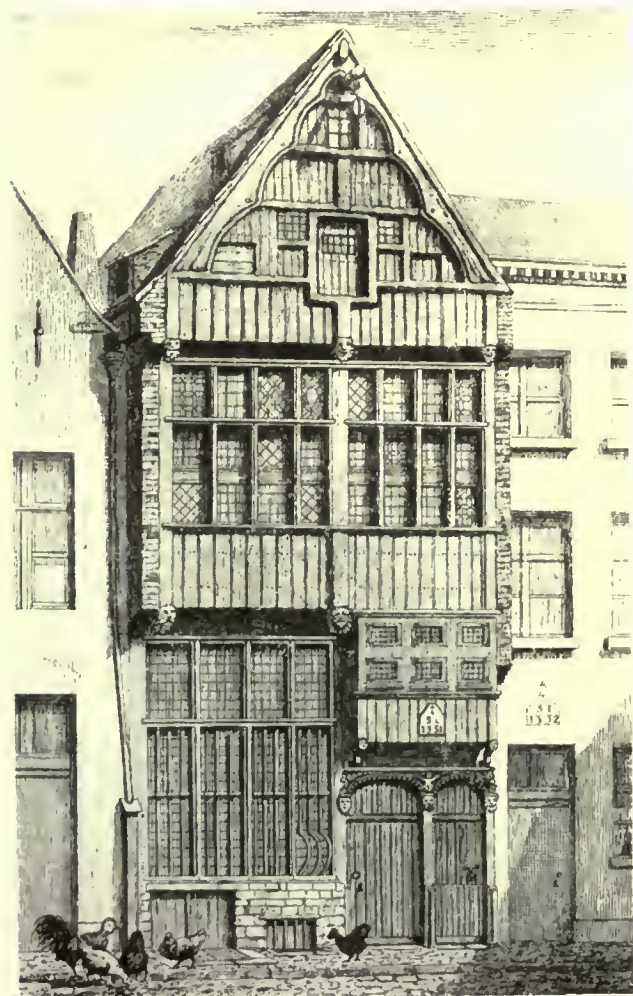
November 1919.







Lastly come two drawings (done by the writer) of English buildings: one of a couple of fine old houses at Newcastle-on-Tyne (p. 106), in whose construction wood plays a leading part; and the other of an old wooden building in Parker Street, Holborn (p. 106).



TWO EXAMPLES FROM COPENHAGEN, AFTER ENGRAVINGS BY J. LINNIG.

The Newcastle houses look as if they had been transplanted from one of the old Hanseatic towns, and show what a fine effect may still be obtained if the overhang of the succeeding stories is retained, but reduced to a minimum.

The London building, drawn for this article a few days back, is interesting in that it withstood a Zeppelin attack which played havoc with its immediate neighbours. There are several interesting old-world buildings in this street about to be demolished. The tower in the background is that of the Pearl Assurance building in Holborn.

The reintroduction of wooden buildings is a movement which, from the artistic point of view, need not be deplored. In America, Japan, Holland, France, Germany, and other countries, there are countless examples of pleasing specimens of the craft, even if one rules out such countries as Norway, Sweden, Switzerland, Canada, and so forth, where the unbarked log is used instead of the plank.

But it is to be hoped that regulations will be put in force to render such buildings as "non-flammable" as modern science can make them. One has heard of the treatment of wood by processes which attain the required object. The question is, first, is such treatment positively effectual to any large extent? and secondly, is the treatment sufficiently cheap to allow it to be used on houses of the most economical form of construction? If both these conditions can be met, legislation should be passed compelling the "non-flammization" of wood used in interior and exterior construction.

My attention has been more intimately drawn to this matter from the fact that, as a temporary fireman, I was witness of a peculiarly sad case of fire to which much public attention was drawn. I refer to the fire at St. Ives, at which an heroic woman who would not leave her fisherman husband paralysed and blinded during the war, was burnt to death with him in a front second-floor bedroom in broad daylight. The interiors of the fishermen's houses, whether built of stone or brick, contain a more than ordinary amount of woodwork dividing the rooms (which have no plaster ceilings), and on stairways, etc. In this particular case the woodwork throughout the house had just been revarnished. Within five minutes of the overturning of a little oil-stove, the staircase, floor, ceiling, walls, and window-frames were blazing, and there was no opportunity of reaching the invalid at the window. The wife, as I have said, would not leave her husband, and within a few minutes both fell back into the flames.

FRANK L. EMANUEL.

The examples given on p. 107, and denoted by numbers, are thus identified: 1. Port Jefferson, Long Island, U.S.A. (Alfred C. Bossom, architect), built between 1 August and 1 December 1918; 2. Buckman Village, Chester, Pennsylvania (G. Edwin Brumbrough, Simon, and Bassett, architects); 3. High Street, Leigh-on-Sea; 4. row of houses at South Farnbridge; 5. the "Wells-Adams" House, Salem, Mass., historically celebrated for secret meetings of Baptists in the days of the Pilgrim Fathers; 6. a modern American two-story house; 7. Houses on piles at Marken, Holland, from a drawing by the author; 8. houses at Groton Park, Groton, Conn.; 9. Governor Bellingham's house, Chelsea; 10. Stambidge Mills, Rochford. For the modern American examples we are indebted to *The American Architect*. Nos. 5 and 9, and the very quaint illustration of Benjamin Franklin's birth-place (p. 104), are taken from a delightful volume entitled "St. Botolph's Town," by Mary Caroline Crawford (Boston, U.S.A.: L. C. Page and Company).

The Hastings tackle-sheds, some of which are said to be two or three centuries old, follow a Scandinavian tradition, the first examples having been put up by Danish invaders.

The sudden craze for wooden houses has led to the discovery (by no means new to architects) that specimens abound everywhere. In Greater London they can be counted by the score, and almost every suburb can show survivals of a mode of building that, having been found formerly too primitive to compete with brickwork, is not at all likely to supersede it while timber remains so much more costly than and so markedly inferior in quality to the stuff that was abundant a century or so ago. A bizarre controversy that has taken place in the newspapers as to the durability of wooden houses takes





FROM COPENHAGEN, AFTER A DRAWING BY  
H. HANSEN.

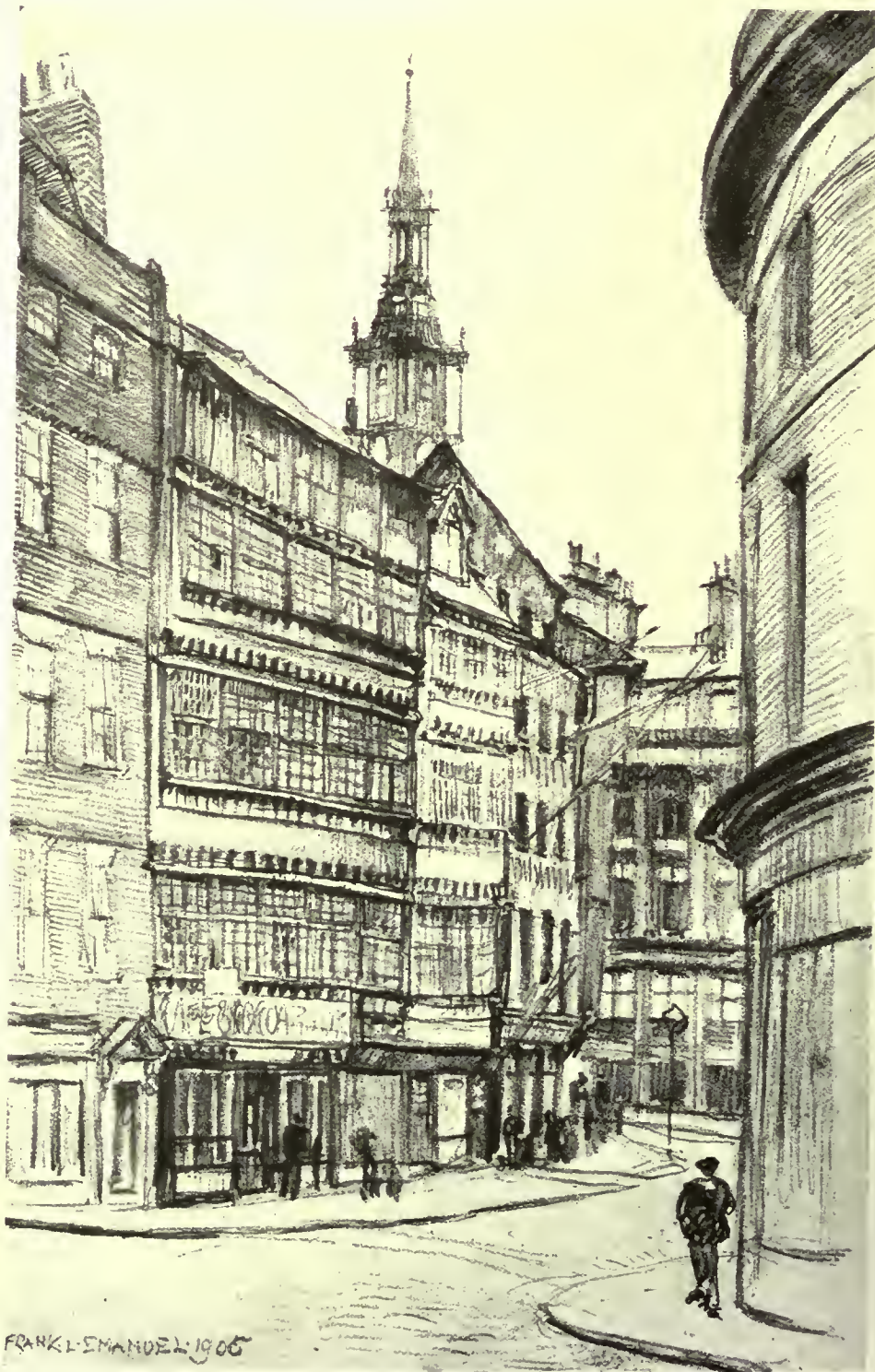


TACKLE-SHEDS, HASTINGS, FOLLOWING A  
TRADITION INTRODUCED BY DANISH INVADERS.



PARKER STREET, HOLBORN

hardly any notice of this essential fact; and, for the ignoble purpose of securing victory in argument, the advocates of wooden houses have not thought it prudent to stress the peculiar need of that kind of building for frequent repairs and recoatings. Most of the wooden houses on the outskirts of London appear to be of the late eighteenth or early nineteenth century. Among those that must be rather more recent are several railway stations—that at Blackheath Road, for example. A writer in a provincial newspaper has discovered that “Sydenham is London’s wooden suburb,” because he found there, “within the radius of half a mile, forty old wooden houses, while several more are still to be found a little farther afield in the district.” And the home counties are plethoric of them in all shapes and shades; and, if the sordid truth must be told, in all stages of decay also. Some, however, are so well preserved, and are invested with so much charm, that Mr. Stanley C. Ramsey has thought fit to include several of them in his beautiful book of Georgian houses. The fine pencil-drawing forming Plate I, and showing a row of houses at Epsom, was specially drawn for us by Mr. S. C. Rowles.



NEWCASTLE-ON-TYNE





[1]



[6]



[2]



[7]



[3]



[8]



[4]



[9]



[5]



[10]

VARIOUS TYPES OF WOODEN HOUSES.

(For Identification, see page 105)



# GEMS OF ENGLISH ARCHITECTURE.

## IX.—Great Wigsell, Bodiam.

BY NATHANIEL LLOYD, O.B.E.

IN Batemans we traced the first tentative introduction of details in the new manner upon a building of Gothic character. In Great Wigsell, only a few miles away and erected only a few years later, is an example of further introduction of Renaissance details, still awkwardly used, but blended with the traditional methods. The west front, though gabled, is symmetrical, flanked by chimney-stacks, each surmounted by a pair of brick shafts, square in plan but set diagonally. The central chimney-stack is not placed immediately behind the porch gable. It is very like that at Batemans, but instead of having six separate square shafts set diagonally it has two shafts on each side of a larger central shaft containing two flues and set square. All the chimney caps have been rebuilt, but judgment has been used in suiting the projection of the sailing courses to the thickness of the bricks used, and the result is entirely satisfactory to the eye. One frequently sees chimney caps rebuilt where thick bricks have been given the same projection as the old thin bricks, the result being a clumsy, ugly cap. Some of the thin bricks which were used for the old caps had projection of  $1\frac{3}{4}$  in., but a thick modern brick often will not bear more than 1 in. projection to each sailing course. Except when repeating a cap already proved satisfactory in practice, projections should never be settled on the drawing-

board, but be subject to modification after trial on the building. These square brick shafts were largely used by builders all over the country. They were nearly always of the same diameter (two and a half bricks), but there was much variation in the treatment of the caps, all of which were pleasing because thin bricks were used and due regard was paid to the projection of the oversailing courses. In Wigsell, instead of wide ranges of window lights disposed without regard to absolute symmetry, we find mullioned and transomed windows having two lights above and two below the transom disposed regularly. Ten years ago some of these windows were still blocked up, as those remain blocked in the north front: others had the mullions and transoms removed and sash windows inserted. The upper lights in these windows are, rightly, less in height than those below (if they were identical they would appear taller): but, unlike much modern work, the difference is not so marked as to be assertive: indeed, in those of the ground floor of the west elevation it would hardly be noticed unless one looked for it. The Elizabethan builders showed great art in diminishing such features as they went upwards, and this was particularly important when they had to handle bay windows four or even five lights in height. In some respects the entrance doorway on the west front of Wigsell is earlier in character than that at Batemans, but



GENERAL VIEW FROM NORTH-EAST.





Plate III.

GREAT WIGSELL: STAIRCASE AT GROUND FLOOR.

November 1919.







it is obvious that the author of the Wigsell doorway (probably the workman who carried it out) was not comfortable in his effort to combine old and new methods. In Batemans we have a doorway entirely in the new fashion, with all the mouldings in front of the wall surface. In Wigsell the entablature projects beyond the face of the wall, but the mouldings of the jambs and of the doorhead are sunk below the wall surface in the Gothic fashion. The impostes from which the semi-elliptical arch of the doorway springs do project, but they are so clumsily designed and handled that one feels certain that whoever was

responsible for adopting them did so because he wished to introduce them, and not because he had confidence in his ability to do so correctly. The setting back of the arch is another feature carried out in the old way. The entablature itself, with its cornice and its pulvinated frieze enriched with carving, is surely borrowed, though the panel above containing the shield ready for its coat-of-arms is probably the production of the same mind as the doorhead and architrave. The whole is a strange jumble, and actually more primitive than the Batemans doorway, although it appears on a later building. It is typical of the efforts of local builders to assimilate new ideas and to combine them with the traditional methods with which they were familiar. The fact that the shield over the doorway bears no armorials may be regarded as confirming the story that Henry English, who acquired the manor early in the seventeenth century and who is believed to have built the house, was of humble origin. He is said to have been table-boy to the Colepeppers, from whom he bought the property. One wonders whether the shield was introduced in the expectation of his obtaining a grant of arms, and remained without charge through that expectation being unfulfilled. The door is dated 1641 and bears initials H. E. and W. E. contained in ellipses. Its spur knocker is of the period. It has been suggested that the initials are those of the sons of Henry English. The initials cannot be those of himself and his wife, whose name was Persis, unless he married a second time, but of this there is no record. The shield which occupies the centre panel between those containing the ellipses also bears no charges.

The north and east fronts, unlike the west front, are irregular, and the gables suffer from lack of their finials, which are even more damaged than those of the west front. The windows, however, are grouped regularly instead of being disposed in the somewhat haphazard manner of the earlier style. The general view of the house (p. 108) shows the effect of levelling the ground immediately around the building and enclosing that area by walls to form gardens in front of each elevation.

The staircase, of which three illustrations are given (see above and Plate III), is the glory of the interior. The treatment of the Ionic columns (of square section) with strapwork and other carving in relief is excellent. The sword upon one face of each of the ground-floor shafts is unusual. The treatment of the four centred arches springing from Ionic capitals and connecting the shaft is most successful. The newel-post finials up to the first floor have been mutilated, but those higher up are perfect. Although the



STAIRCASE AND DOOR ON FIRST FLOOR.



STAIRCASE (FIRST AND SECOND FLOORS).

scantlings of the timbers used for shafts, newels, handrail, etc., are ample, there is nothing heavy or coarse, while the slightness and wide spacing of the balusters help to produce a light and graceful effect. The illustration of the first-floor landing (see above) shows a fine door of the same period. Another door, contemporary but of different character, stands open on the ground floor. It may be interesting to compare this staircase with one now at Scotney Castle, eight miles away, which is not,



STAIRCASE NOW AT SCOTNEY CASTLE.





EAST FRONT.



THE DOORWAY.

however, in its original position (p. 109). The shafts at Scotney have similar capitals with volutes, they are carved (also partly incised and partly in relief) with similar devices but without the sword, and the carriage has the guilloche varied by an occasional larger circle produced by the same interlacing bands. There are more members in the Scotney handrail mouldings and also in those of the balusters. There can be no doubt, however, that the Wigsell staircase is the original, and that at Scotney is an attempt to copy it. The details have been reproduced, but the Scotney shaft is clumsy, and the grace and fine proportions of those at Wigsell have been lost.

The rooms at Wigsell are of high pitch for the period, and the floors are carried upon exceptionally large beams. The open fireplaces were filled in in the eighteenth century and furnished with wooden chimneypieces of good design. The drawing-room has panelling of an earlier period than the mantelpiece. The two bookcases with semicircular-headed openings occupy the positions of the blocked-up windows shown in the illustration of the north front (p. 112). The woodwork of this room is painted white. The blue room is probably the pleasantest in the house. The walls are papered with a lining paper of pale primrose. This is treated with one coat of blue paint of such consistency that, applied with a broad brush in long strokes, it dried in streaks which varied in intensity. The result is narrow vertical stripes, not mathematically regular, varying between strong blue and pale primrose, which produce a delightful effect of colour and texture. The woodwork is painted in flat colour nearly twice as strong as that of the blue of the wall and less warm, while the ceiling is coloured a tint half the strength of the wall blue. The blue ground of the silk Chinese curtains suggested the colour used for the woodwork. The furniture is covered with blue silk damask, and the rugs are blue with pink flowers, and that in the centre of the room has a pink ground in the centre.

When Great Wigsell was acquired in 1909 by the late Lord Edward Cecil it was derelict. Many years before it had degenerated from a residence to a farmhouse, and latterly into labourers' dwellings. When purchased, it had become unfit for habitation. The repair and restoration (such as removal of sash windows and substitution of the proper stone jambs, mullions, and transoms) were carried out with judgment and restraint by Messrs. Ernest George and Yeates, and Lady Edward Cecil's taste and choice of good pieces of old furniture have contributed materially to the very satisfactory result. One piece is illustrated. This cabinet with its stand was brought from Seville many years ago. The interior has the drawer fronts, etc., of ivory and tortoiseshell inlaid with arabesques. The panels of the cupboard fronts are of ivory, upon which the designs are incised.



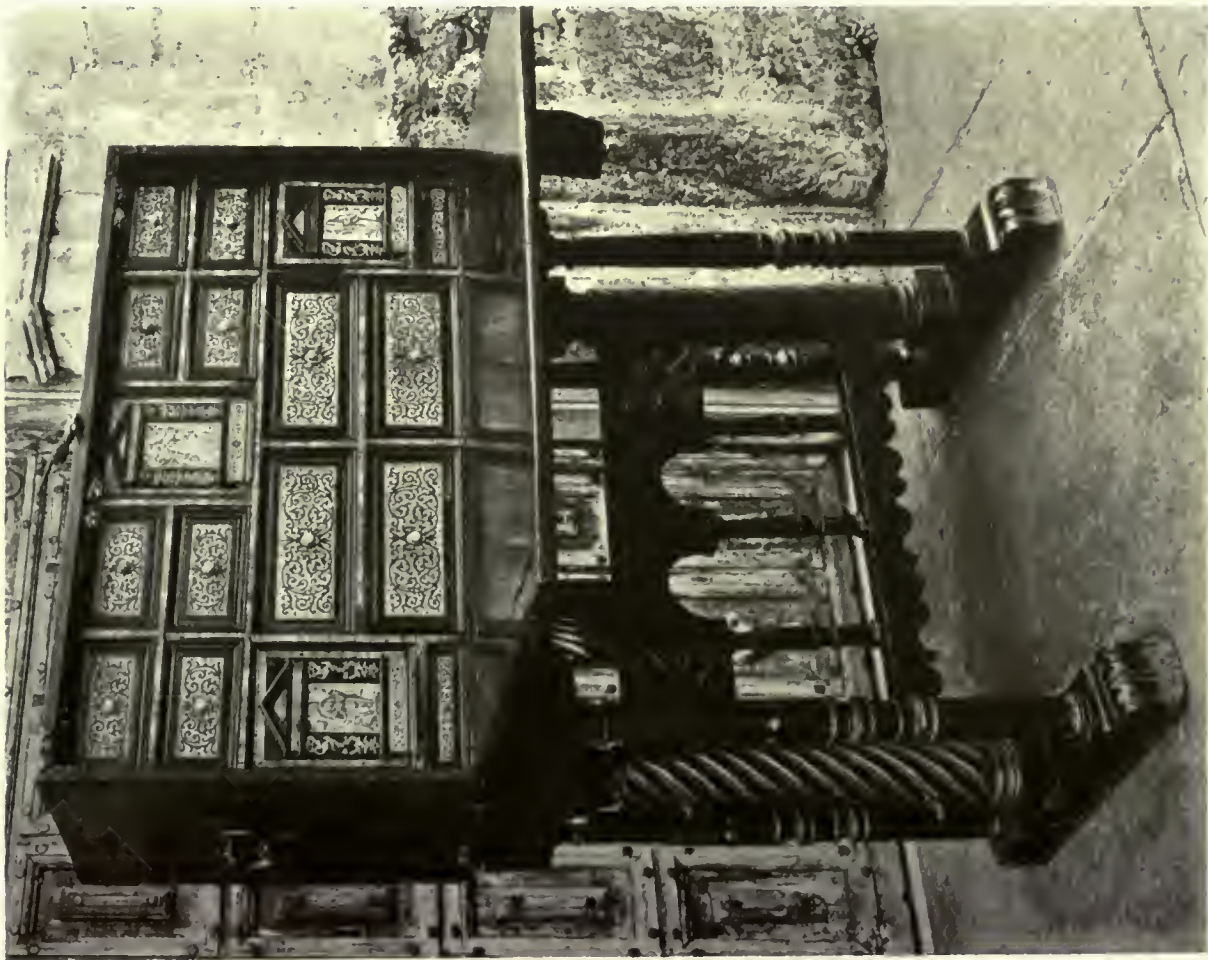


Plate IV.

GREAT WIGSELL: THE SPANISH CABINET.



November 1919.

GREAT WIGSELL: DETAIL OF PANEL IN SPANISH CABINET.







The detail photograph shows the exceptional quality of one design. The metalwork flanking this is of ormolu. The whole is a remarkable work of high artistic quality.

[This article should be read in conjunction with No. VIII of the series, which deals with Bodiam, and appeared in the October issue of the REVIEW. All the photographs shown in this series were specially taken by Mr. Nathaniel Lloyd, O.B.E., the author of the articles, and the copyright of the photographs as well as of the letterpress is retained by him.

The series began in the issue for January 1919, and has been continued each month in the following order: I, Rampyden, Burwash, January; II, Ancient Timber Houses in Kent (Wardes, Synyards, Link Farm), February and March; III, Finchcocks, Goudhurst, April; IV, Wren's House and Pallant House,

Chichester, May; V, Eurlshall, Lenchards, Fife, June and July; VI, Bateman's, Burwash, August; VII, Westwell, Tenterden, Kent, September; VIII, Bodiam Castle, Sussex, October.



THE DRAWING-ROOM.

In glancing through this fine collection of photographic views, one feels how tremendously rich our country must be in gems of art and architecture, if these examples are but, as one knows them to be, an infinitesimal fragment of the grand total. Such treasures are inexhaustible, and the pity is that in so many instances they are also inaccessible. Mr. Lloyd has been exceptionally fortunate both in his subjects and in being courteously received by the occupants; and we may be permitted to add that, though he is but an amateur in photography, his skill with

the camera exceeds that of many a professional; and this may be taken for very high commendation.



GREAT WIGSELL: WEST FRONT.



# THE OLD DUKE'S THEATRE IN DORSET GARDEN.

By W. J. LAWRENCE.

IT is painful to find that grave misconceptions are rife relative to the characteristics of the first English theatre having claims to be considered architecture in the proper and noble sense of the term. When, to this, one adds the fact that the building in question was the work of Sir Christopher Wren, it seems all the more strongly imperative that the truth about the matter should be vigorously advanced. But it is an ungrateful task, this taking up of the rôle of *Athanasius contra mundum*, for the world clings obstinately to its delusions, and, even after a salutary rupture has been effected, returns to them with fatuous constancy. It is a fallacy, therefore, to think that one has extirpated error: at best it is only temporarily maimed or imperfectly branded.

With regard, however, to the old Duke's Theatre in Dorset Garden, there is some hope that the truth will eventually prevail. In this case the misconceptions which have arisen can be traced clearly to their source. The quest involves a rapid journeying over the chequered history of the old playhouse, and the result should prove to the stickler for accuracy a not unprofitable object lesson.

Erected in 1671 by the Davenant family with capital largely provided by friendly "adventurers," the Duke's Theatre in Dorset Garden (so called by historians to distinguish it from an earlier Duke's in Lincoln's Inn Fields) began its days under delusively happy auspices. To its upraising had gone a liberal outpouring of taste, genius, and money. Never before had any such sum as £5,000 been spent on an English theatre. No Pre-Restoration house had cost a fifth of that total. Wren was given—what he did not get when he came to rebuild Drury Lane—a free hand in designing the structure: and he rose brilliantly to the occasion. Fortunate, too, was he in having at his back for the requisite embellishment of the gracefully proportioned theatre such a rare artist as Grinling Gibbons. To Gibbons's skill was due not only the emblematical statues which adorned both the interior and the exterior of the house, but the exquisitely carved proscenium arch, which, with its wealth of gilding, at first dazzled unexpecting eyes.

Few of the salient characteristics of the Duke's Theatre would have come down to us had it not been for the publication in 1673 of Settle's tragedy, "The Empress of Morocco," an indifferent hotch-potch which, thanks to royal patronage, had met with equivocal approbation when brought out there. Settle's play is noteworthy as the first in England to be adorned with a series of "sculptures," as he called them. To-day this set of six engravings by W. Dolle is of vastly more importance to the theatrical antiquary than Settle's trumpery. In the frontispiece (reproduced on the opposite page) we have a view of the façade of the Duke's so minutely detailed as almost to make description superfluous. One notes that the façade had an overhanging first floor carried on four Tuscan columns forming a portico to shelter the approaches to the single door of entrance. Above were four Corinthian engaged columns with windows between, the cornice being carried up in an arched pediment to give the crowning position to the ducal arms. In discussing this view in his "New History of the English Stage," Mr. Percy Fitzgerald says: "The design seems to suggest some of the old smaller town halls we see in Holland; there is one in Flushing not unlike it." At best this is but the drawing of the scent of a red herring across the trail. The truth is that Wren's design in its most striking feature—the massive belvedere with surrounding cupola occupying a third of the width of the building—betrays a certain measure of theatrical continuity and a bowing to convention. We know from

Pepys that this superstructure, which served the double purpose of ventilating the house and affording extra light to the auditorium, was a characteristic of earlier Restoration theatres: and there is some reason to believe that it was a heritage from the Post-Elizabethan private theatre, which had itself derived the principle from the Royal Cockpit in Whitehall.

The five other engravings in Settle's play give views of the scenery, each view being surrounded by a minute representation of Grinling Gibbons's ornate frontispiece with its overhanging "musick room" or orchestra. Hard by we have glimpses of the proscenium entering-doors and their balconies. The cut produced on the next page represents the dungeon scene which did duty for the whole of the first act.

It is not an easy matter to say what at present occupies the site of the old Duke's: and, even if one could determine the point, the result would not be illuminating, so destructive of historic landmarks has been the Embankment. To the skilled topographer it conveys something to aver that the theatre was erected at the south-eastern extremity of Salisbury Court, but even to him this fails to bring home the peculiar isolation of the building. It is vital that this should be comprehended, because, as I shall presently explain, the Duke's eventually owed its decline and fall for the most part to its environment. Happily there are two contemporaneous maps which yield us all the evidence necessary, and sections from these are now given. In Ogilby and Morgan's "Map of London" (1677) (p. 114), not only is the position of the theatre clearly indicated, but we note its oblong disposition, and deduce from the denotements of the four pillars at the southern extremity that its façade looked towards the river. This position is confirmed by the broad carriage-way in front. It was probably adopted by way of advertisement, as the river in those days was much used by wayfarers; indeed, when the king honoured the Duke's with his presence, he came in his barge from Whitehall and landed at Dorset Stairs. Of all the theatres of its time the Duke's was unique in having both a land and a water approach. This was a convenience of locality, but it had calamitous drawbacks.

The section reproduced (p. 114) from Morden and Lea's ichnographic "Map of London" (1682) confirms all that is revealed concerning the Dorset Garden house in the earlier maps, and conveys two valuable items of fresh information. In examining its interesting bird's-eye view of the old theatre, one observes at the northern end a flag flying from the roof. In this we have proof that the Elizabethan custom of hoisting a flag on the public theatres shortly before the hour of performance was rigorously observed up to the close of the seventeenth century. In connexion with the blunder which it is the main purpose of this article to expose, it is important for us to note also that there is no immediate approach indicated to the northern end of the theatre, which goes to show that the sole public entrance was by the river-side.

With all its splendour and all its convenience for those who came by water, the Duke's soon grew out of favour with people of rank and fashion. Its contiguity to the City caused it to be liberally patronized by the merchant and his clerk, an incursion which proved a rank offence in the eyes of the courtier. As a winter resort also it had serious drawbacks owing to its unsheltered position by the river. Dryden mordantly indicates the disadvantages under which it suffered in his prologue for the opening of new Drury Lane in 1674:—

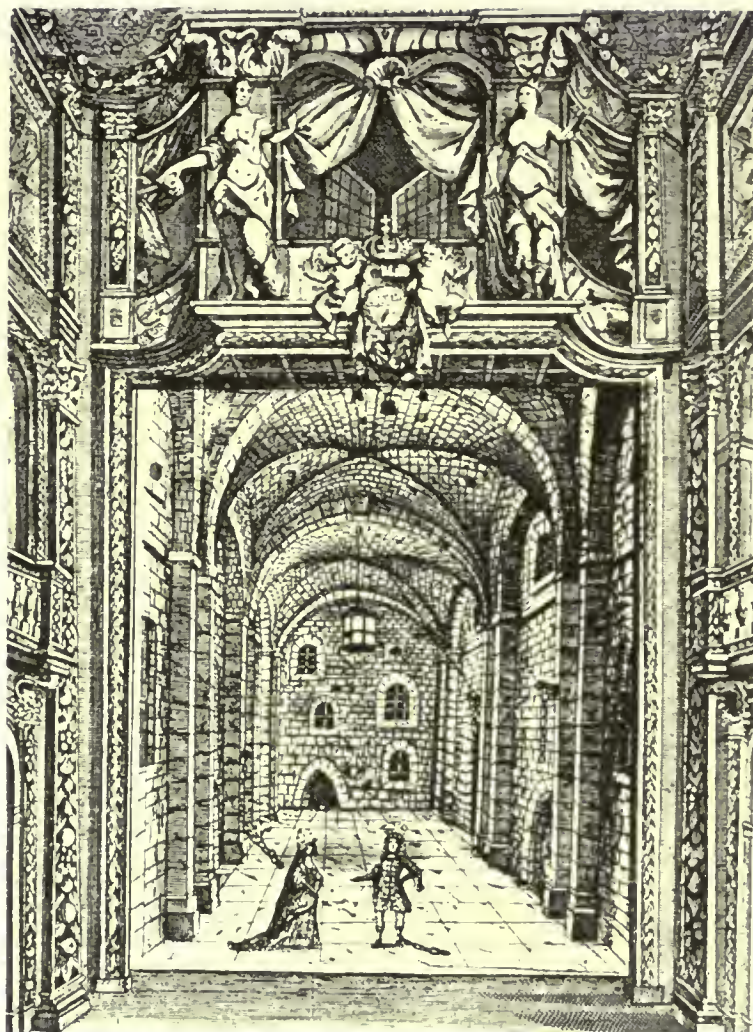
Our house relieves the ladies from the frights  
Of ill-paved streets and long, dark winter nights;  
The Flanders horses from a cold, bleak road  
Where bears in furs dare scarcely look abroad.



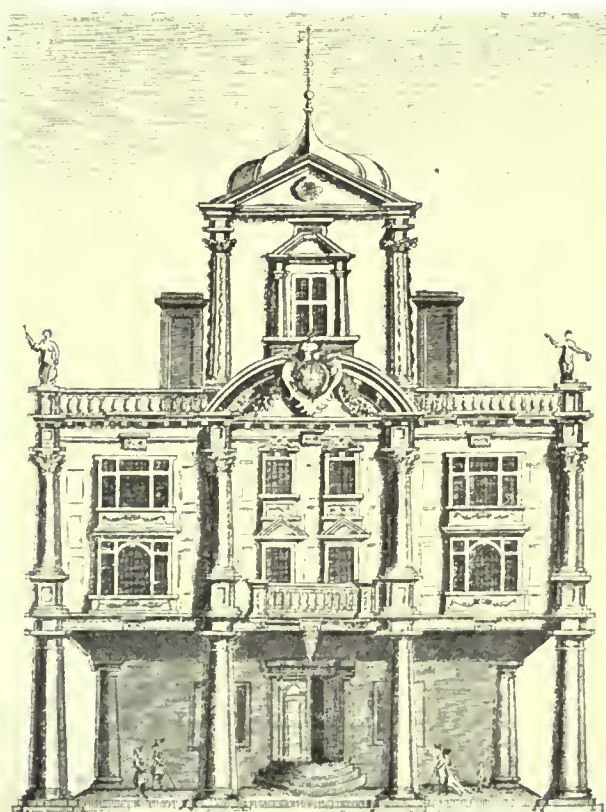
Unable to compete legitimately with the cosy if plain-built new house, the Duke's resorted more and more as time went on to the gaudy lures of spectacular opera. But these expensive productions were largely unremunerative, and it steadily lost ground. In 1682 came the amalgamation of the interests of the two theatres and an unsatisfactory attempt to work both with the one company. Soon the Dorset Garden house was relegated to the secondary position of a summer theatre, and, even as that, rarely had a full or regular season. On the accession of the Duke of York to the throne in 1685 the house was given the name of the Queen's, a change which necessitated an alteration of the ducal arms within and without, and even led to the stamping of new metal checks of admission.

The fortunes of James II and of the theatre which had originally borne his name may be said to have fallen together. After 1697 the Queen's was rarely employed by the players, and became the happy hunting-ground of the showman and the variety performer. Such was the neglect into which it had fallen by the opening of the new century that its eastern and western approaches from Fleet Street had actually been built on. The only means of access left was by the river.

Although considerably damaged by the great storm of 27 November 1703, the Queen's was deftly repaired, but its em-



SCENE IN "THE EMPRESS OF MOROCCO," SHOWING THE STAGE FRONT, 1673.



FAÇADE OF THE DUKE'S THEATRE, DORSET GARDEN, 1673. BY W. DOLLE.



THE LAST OF THE DUKE'S THEATRE, 1709. AFTER SUTTON NICHOLLS.

ployment subsequently in any of its varied capacities was only occasional. In October 1706 the Drury Lane players, who had quarrelled with their manager, appeared there for a few weeks. With their departure "finis" was practically written to its motleyed records. An advertisement in "The Daily Courant" for 1 June 1709 tersely announces that "the playhouse at Dorset Stairs is now pulling down," and that excellent firewood is to be had cheap. Although it can be shown from other sources that that was the end, certain wiseacres have maintained that the Queen's was still standing in 1720, giving as their authority Strype's recension of Stowe's Survey, published in that year. But Strype says nothing of the kind. What he does say, in writing of Dorset Stairs, is: "near unto which place lately stood the theatre or playhouse: a neat building having a curious front next the Thames, with an open place for the reception of coaches." I shall be told, of course, that in another part of his revision of the Survey (i.e., Vol. I, Bk. iii, p. 231) he gives a map of Farringdon Ward showing a river elevation of the Queen's, indicated as "The Playhouse." But, apart from the passage just cited, there are proofs that this map, instead of being based on a recent survey, was copied from an earlier map of *circa* 1700. This was a favourite trick of old cartographers, and one that has led to much confusion. In confirmation of my statement, it may be pointed out that the details in the elevation of the Queen's are identical with those of Dolle's view of 1673, and not, as they should have been if the Survey had been a recent one, with the view of 1710, now to be discussed.

We come now to the genesis of the great blunder. In 1710, in commemoration of the vanished playhouse, Sutton Nicholls published a distant view of the edifice in its last stage and of its surroundings as seen from the Thames. Without taking into

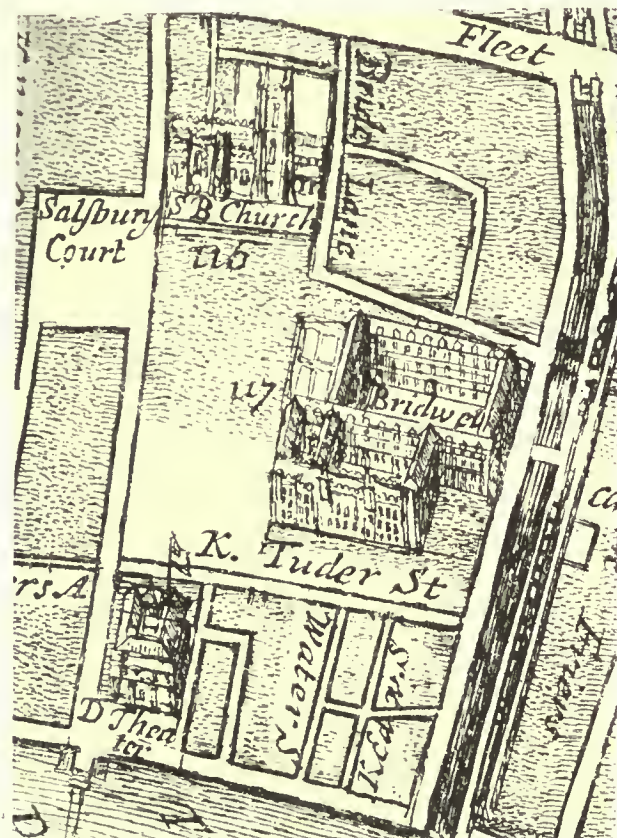


the reckoning the vicissitudes through which the theatre had passed, we have only to recall the damage done to the building in the great storm to account for the discrepancies between this view and Dolle's earlier representation of the façade. But Eugene Hood, when he came to discuss the history of the Dorset Garden Theatre and to reproduce Nicholls's view in "The Gentleman's Magazine" for July 1814, was mightily puzzled how to reconcile the conflicting evidence of the two engravings. Without committing himself positively, he was inclined to the belief that the theatre had two fronts, and that the northern one was represented in Dolle's view, and the southern one in Nicholls's. Later dabblers in theatrical history gratefully accepted the hint, and what had originally been a proposition was advanced without demonstration to the dignity of an axiom. In "Diprose's Book of the Stage and the Players" (1876) we find the two views given as the northern

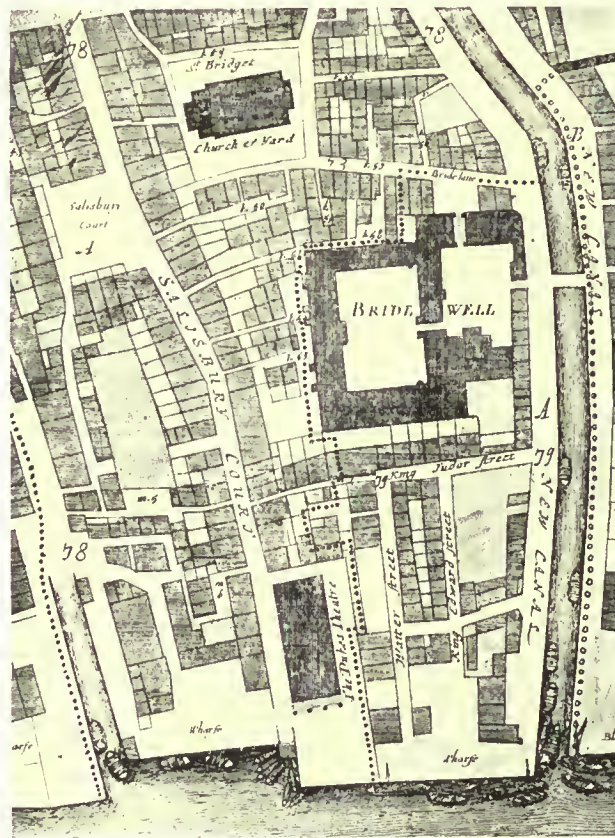
fronts; and Lowe, in his édition de luxe of Doran's "Their Majesties' Servants," has even reproduced the two engravings with the alterations as made by Diprose.

Nothing can be said in support of this theory, and much can be advanced against it. The evidence of the maps is, I think, conclusive. As already pointed out, Ogilby and Morgan indicate a southern but no northern front. The oblong disposition of the theatre, as revealed by them, precluded the possibility of the stage being set anywhere save at the northern end: and, although a tiring-house door for the players was doubtless provided, a place of public entry giving on to the mysterious regions behind the scenes is unthinkable. The view in Morden and Lea's map, in denying an immediate approach to the northern end, fairly clinches the argument.

Another theory relative to the old Duke's calls for some discussion. Basing solely on the evidence of the various



SECTION OF MORDEN & LEA'S MAP OF LONDON,  
1682, SHOWING DORSET GARDEN THEATRE.



SECTION OF OGILBY & MORGAN'S MAP OF LONDON,  
1677, SHOWING POSITION OF THE DUKE'S THEATRE.

and southern aspects of the theatre. Nor is this all. Dolle's engraving, so far from being reproduced then with faithful accuracy, was flagrantly altered so as to be thoroughly in harmony with contemporary concepts of what a theatre front should look like. Instead of the massive central double-door of the original were substituted three doors through which the people are gaily trooping. It is important to note that the Restoration theatres, like all which had preceded them in England, and like the Hôtel de Bourgogne in Paris, had only one door of public entrance. It is vital for us to grasp this, as, unless so forewarned, one would be inclined to think—from the presence of but a single door in Dolle's view of the Duke's—that there must have been other public doors elsewhere, and thus allow credence for the double-frontage theory to creep into the mind.

Into the trap thus set nearly everybody who has since had occasion to enlarge on the story of the old Duke's has unthinkingly fallen. Careless theatrical historians and cautious ones of the rare stamp of Robert W. Lowe, and popular topographers, all have written complacently of these northern and southern

engravings, MM. Contant and de Filippi, in their monumental work on Theatrical Architecture, maintain that the entire house was lit by natural light. In a measure one finds some support for this in the circumstance that in Restoration days playgoing was an afternoon recreation, the curtain generally rising at three o'clock. We also know that the theatres of the time were liberally supplied with windows. A rare map-view of Wren's Drury Lane shows that it had six large windows on each side. (Front windows only lighted lobbies.) Added to this, we have no clear record of the employment of an artificial illuminant for auditorium lighting in the latter half of the seventeenth century. On the other hand, performances generally lasted from two to three hours, and there must have been occasions in the short winter days when, in a house wholly dependent on natural light, the play would have had to be finished in total darkness. But if we have no clear evidence as to the method of auditorium lighting employed, we know for certain that in the earliest Restoration picture-stage theatres the actors and scenery were illuminated by candles. There is



an abundance of evidence in Pepys to this effect. One recalls particularly his entry of 19 March 1666 recording a visit to the King's Playhouse while it was undergoing repair, and embodying his reflections while inspecting the wardrobe. He concludes with: "But then again to think how fine they show on the stage by candle-light, and how poor things they are to look at too near hand, is not pleasant at all."

After reviewing all the evidence, one is inclined to think that the method employed was much the same as that in vogue in the Elizabethan private (or roofed-in) theatres. Or, in other words, that the stage was lit by candles and the auditorium left dependent on natural light. This was by no means an ideal system, but as long as people dined early and were able to devote their afternoons to playgoing it remained practicable.

## MR. SWARTWOUT ON COMPETITIONS.

IN the course of a long contribution to an American journal, Mr. Egerton Swartwout, the accomplished architect, expresses in "The Architectural Forum" the following opinions on the perennial and international subject of architectural competitions:—

Competitions exist from two causes: first, because in most operations of a public or semi-public nature it is obviously impossible to make a direct selection of an architect, without incurring a certain amount of criticism, which all committees are anxious to avoid. In such cases I have found that the committees usually welcome the advice and backing of the Institute. Second, because the owner is unwilling to take the trouble to make proper investigations and determine to whom he shall award the commission, or being a busy man, the easiest way is to allow anyone who has made application to submit a scheme. In this case, if the owner does not wish to take the trouble to make a direct selection, he should be willing to give proper consideration to those willing to relieve him of this trouble.

My criticism of the competition code, based on somewhat extended experience, both as competitor and as professional adviser and juror, is that there should be a simplified preliminary statement, and that more definite instructions should be given for the guidance of the professional adviser and jury. In my opinion, much of the dissatisfaction caused by competitions has arisen from the fact that the professional adviser was neither a practising architect nor had any previous experience in competitions. The programmes are apt to contain cubage requirements which are quite impracticable and which result from a lack of experience in such matters, and the

requirements are either so minutely and meticulously given that no choice in the selection of a scheme is allowed the competitor, or else they are so loosely drawn that no competitor knows exactly what the essential features of the structure really are. Then, too, it often happens that although the professional adviser is told by the owner that certain requirements are essential, he has the opinion that these requirements should be carefully concealed, so that each competitor can use his own judgment and arrive at his own conclusions. This often results in the elimination of a number of schemes that are really better than the winning design, which has been selected solely because it contained an idea of the owner's that had not been expressed in the programme.

The professional members of the jury are all too often men who have had little or no experience with competitions, and are prone to make a decision based on certain ideas of their own, or on suggestions which have been unconsciously conveyed to them by the owner or by the professional adviser, and not on the requirements as set forth in the programme. The jury members should clearly be made aware of the great responsibility which rests on them, and that they are in a similar position to a jury in a court of law. Their decision must be based entirely upon the evidence and nothing else. They must understand that the competitors have no knowledge of the requirements other than that contained in the programme, and the judgment of the competitive designs must be based on the programme alone.

Mr. Swartwout suggests three juries of three men each, who will make three separate judgments, and then combine in a final assessment.

## THE CENTRAL ETCHERS AT THE CAMERA CLUB.

IT is typically broad-minded of the Camera Club once more to have extended the hospitality of its gallery in John Street, Adelphi, to this informal group of etchers.

A high standard of attainment in well-varied directions is noticeable in the work, while some of the exhibitors show quite exceptional power. Thus, Mr. S. Long reveals much poetic feeling in his fine aquatints, "The Harvest Moon," "The Old Mill, Bledlow Bridge," and the subtle "Moonrise." The free yet sympathetic handling of the soft-ground method in his "Pastoral" proves that plates of large size can quite legitimately be worked by the etcher, as can stones of similar dimensions by the lithographer. Mr. Long, whose eminence as a painter is fully appreciated at the Antipodes, seems destined to make a name for himself in his recently acquired art of etching.

Miss M. Vigers is another new etcher of outstanding merit, like her fellow exhibitor Miss M. Dobson, A.R.E. All Miss Vigers's work proclaims an artistic taste and touch that cannot be taught, and are correspondingly rare. Her "Soho Warehouses" is one of many of the first-rate aquatints which form so surprising a proportion of the exhibits. Her "St. Paul's, from

Bankside," is well composed, and the biting is remarkably well timed.

It is saying much when we record that Mr. J. R. K. Duff, R.E., surpasses himself with such sterling work as "The One Road" (soft-ground), "The Marsh," and "Christmas Eve." We expect from him sound craftsmanship combined with poetic vision of a high order—and we always get it.

Miss M. Green, who has carved out a niche for herself elsewhere with peculiarly dainty and individual work in colour, seems, judging by her two rich aquatints, "Artists' Revel" and "Covent Garden," to be destined to make a similar hit with her prints. Mr. W. Westley-Manning, A.R.E., varies his needle-work with a particularly fresh and vigorous excursion into aquatint in his "Valley of the Stour, Hampshire." Mr. E. Haigh-Wood's "Stonehenge," Mr. J. P. Hull's excellent "Passing Shower," and Mr. T. E. Friedenson's "Loading Barges," must not be missed; indeed, the latter, with its suggestion of rich colouring, is a veritable little *tour de force*.

For all this wealth of examples of the rarer art of aquatint, it must not be imagined that line etching has been neglected in



this little show. Among the best examples are "Croxtan Abbey," by Mr. G. Blakemore; a very powerful etching on zinc, "Fishermen's Harbour, Whitby," by Lt. E. Hicks Oliver, who also has a daintily needled little plate, "Burnham-on-Crouch." Mrs. E. Norgate has depicted "Old Houses, Caudebec," with an observant eye to the picturesqueness of their lines. Mr. A. Pecker's is a name that is new to us, but his "Richmond Park" shows fine etching and draughtsmanship; in like manner Mr. E. Blaikley's blithe little "Spring" indicates a good understanding of the medium and of composition.

By those who have already won laurels are the delightful "Edge of the Wood, Torquay," as rich as a Lepère woodcut, and "The Crown, Amersham," by Miss M. Dobson, A.R.E., and "Prince Kimp's House, Bruges," a charming little interior by Miss J. Clutterbuck, A.R.E., who also sends a successful little aquatint, the "Shrine of St. Antony."

It is to be regretted that more of these artists do not show figure subjects. Mr. Haigh-Wood's "In Leading Strings" is an example to them of what may be done in capable hands. A feature of the show is the number of architects and architectural draughtsmen taking part in it. Thus, there are among the former Mr. Guimaraens with a sensitive

little etching of a "Knitter," Mr. Hampshire with deft "Landscape Motifs," Mr. Christopher Shiner with a strongly depicted "Dutch House, Grays," Mr. C. J. Tait with a wholly charming view of an old building, "On the North Road," and a vigorous "Lyons Mail," and Mr. Percy Westwood with a remarkably fine plate bathed in sunshine of an old street in "Rouen." These the authors have permitted us to reproduce. Mr. Westwood has recently and deservedly come very much to the fore as an etcher; his treatment of the distant tower in "Rouen" would alone be sufficient to indicate his ability with the needle.



ROUEN. By Percy Westwood, A.R.I.B.A.



THE DUTCH HOUSE, GRAYS. By Christopher Shiner, A.R.I.B.A.



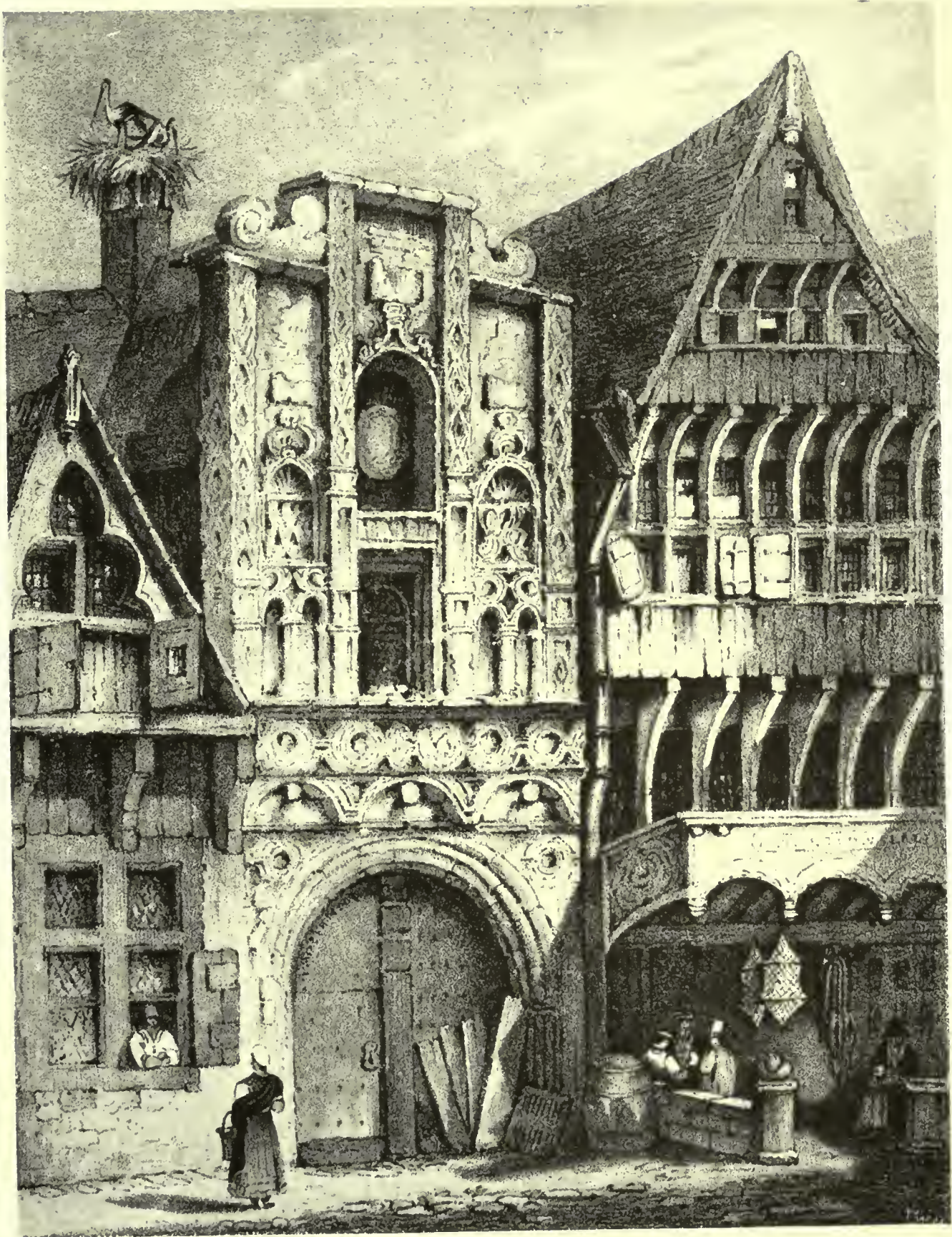


Plate V.

# OLD HOUSES AT BOIS LE DUC.

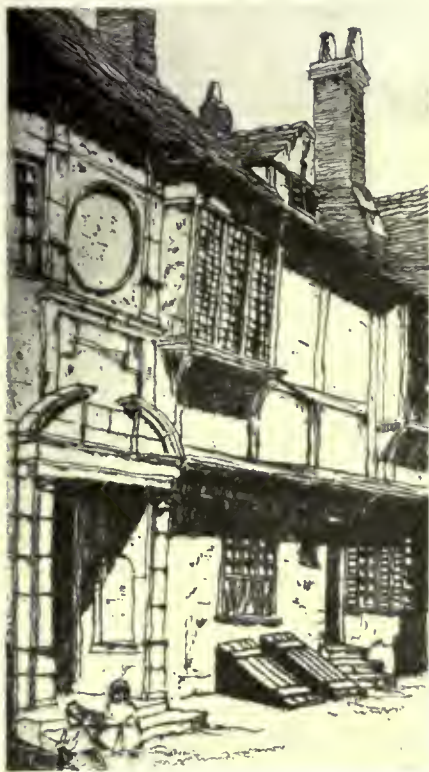
November 1919.

*From a Drawing by Samuel Prout, lithographed by J. Martens: see the article on Old Wooden Houses, f. 103.*









ON THE NORTH ROAD.  
By C. J. Tai, F.R.I.B.A.

wooden cottages at Epsom forms the frontispiece to the present issue.

Among the architectural draughtsmen who exhibit we find such well-known artists as Mr. F. Emanuel, who, we understand, is the moving spirit in the group; Mr. Hanslip Fletcher, whose aquatint of "Trinity College, Cambridge," treated in his customary happy manner, positively sparkles with sunlight; Mr. Hampton, who, forsaking the wonderfully daintily treated architectural subjects in which he delights, has treated trees very successfully in "Clymping, Sussex"; and Mr. S. C. Rowles, on whose work we recently published an article and whose delightful pencil drawing of a row of

—was unhappily destroyed by fire some years back, and all the more value accrues to the remains of the archiepiscopal palace and to the old almshouse in the centre of the town. If the modern inhabitants had the most elementary historical instinct they would allow all the rest of the town to perish before a brick or stone of these precious monuments was touched.

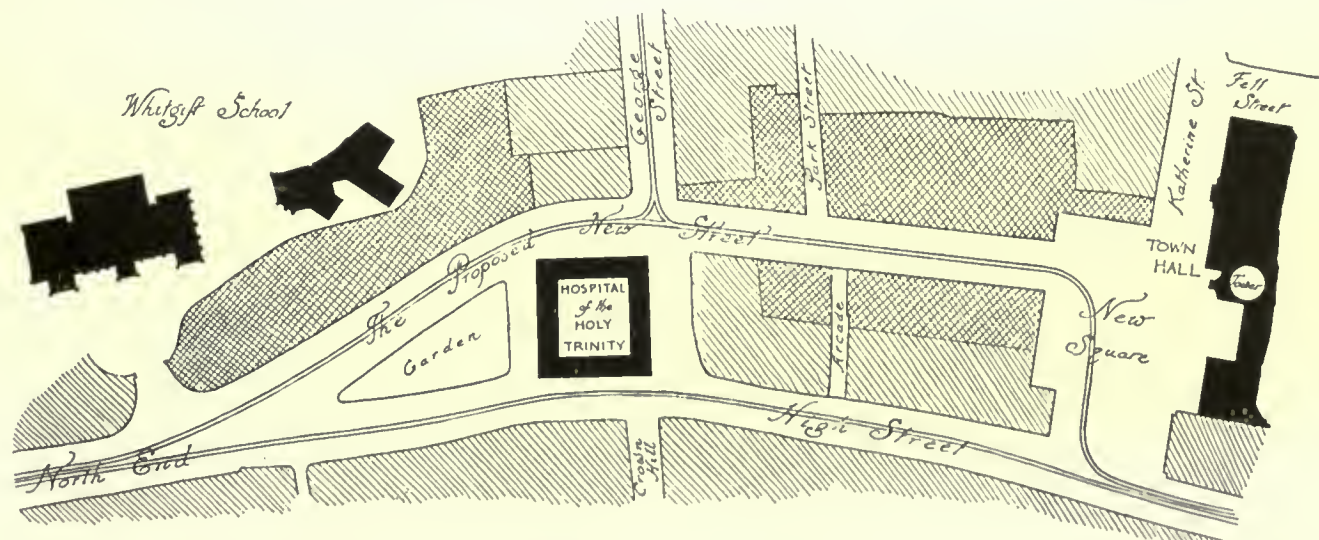
It is gratifying to know that there are some among the Croydon folk who realize the historical and architectural value of Whitgift's Hospital, and that they have counsellors within their own ranks who can advise them worthily if only the others will pay heed. Mr. Harold Williams has produced a most workmanlike and efficient scheme for solving the traffic problem and preserving at the same time the hospital buildings. The scheme has the merit of being a very sound bit of town-planning, of the kind not often seen in improvements in the heart of a large borough. Croydon, like so many other early towns of moderate size, centres on the simple intersection of four cross roads: north to London, south to Brighton, west to the Parish Church and Old Town, and east to the principal railway station. The main traffic is north and south, but there is also considerable movement east, along which is a tramway route that connects with the main lines of the High Street. Just at this point is the Old Hospital—the fitting symbol of the heart of the town—but, since the ground slopes sharply to the west down Crown Hill, utility prescribes that any widening of the main road shall take place on the east. Hence the menace to the ancient building.

Mr. Harold Williams's plan, which is shown here, is a masterly solution of the whole difficulty, and moreover confers on the town a great advantage in opening up the centre and providing it with a more dignified municipal character—in fact giving Croydon a *Grande Place* which it badly needs. He cuts a new arm of the main road east of the hospital and carries it south to a new square in front of the Town Hall, the tower of which closes the vista of the new street. The traffic problem is neatly solved, and especially is the junction of the trams well arranged, while the central position of the hospital is enhanced by opening up all four sides of the building to public view. The value of the new frontages should go far to pay for the whole scheme, which might be carried out as a fitting war memorial for the town. It is to be hoped that this excellent project will receive the consideration it deserves if the Bill threatened by the Borough Council ever comes before Parliament. We are grateful to its author for strengthening immeasurably the hands of all who are prepared for a strenuous fight to save the hospital.

W. H. G.

## A SCHEME TO SAVE THE WHITGIFT HOSPITAL.

SEVERAL warnings have appeared recently in the Press (including the note in last month's issue of this REVIEW) of yet another determined attack (happily defeated) by the good people of Croydon, in Corporation assembled, on the beautiful quadrangular building of Archbishop Whitgift's Hospital of the Holy Trinity. It is wonderful how indefatigable and persistent are the forces of vandalism. Croydon owes much to the Archbishops of Canterbury, and chiefly to John Whitgift, from whose bounty the town received its excellent schools and its delightful pleasure-ground of Croham Hurst. This alone should make its citizens pause before they mutilate or destroy the hospital of the poor which was Whitgift's especial joy. Moreover, the chief memorial of the past in Croydon—the Parish Church



SCHEME FOR SOLVING THE CROYDON TRAFFIC PROBLEM WITHOUT DESTROYING THE WHITGIFT HOSPITAL.  
BY HAROLD WILLIAMS.



# THE PRACTICAL EXEMPLAR OF ARCHITECTURE.

## The Cricklade Crosses.

IT is in the little town of Cricklade that two of the finest specimens of stone crosses are to be found. The one at present in the churchyard of St. Sampson originally stood on the roadside. It seems to have been erected towards the end of the fourteenth century, and is a very perfect example of a village cross. It cannot, of course, be compared with some of the Eleanor crosses either for size or wealth of detail, but for grace and beauty of proportion it could hardly be surpassed. It will be noticed that it is now lacking in the three stone steps which originally raised it to a somewhat greater height than the cross in St. Mary's Churchyard. The fourth and top step is shaped off into an octagonal base which is decorated with eight quatrefoils. Placed upon this member is the octagonal shaft itself, which is crowned by a beautiful tabernacle supported upon the heads of four angels with outstretched wings. The figures in the niches have disappeared, most probably at the time of the Reformation; but the example in St. Mary's Churchyard is complete with all its figures, which on one of its faces are those of a little knight and his lady, possibly the builders of the cross. Here the shaft is similar to the other cross, but the base is without this quatrefoil decoration.

W. G. A.

Memorial and market crosses are roughly divisible into two types—the wayside and churchyard cross proper, with its single shaft crowned by a cross or tabernacle; and the more elaborate cross comprising a central commemorative column surrounded by a series of slighter columns supporting the roof above it. It will be recalled that of this latter type examples were illustrated in *THE ARCHITECTURAL REVIEW* of September last, in the article on “Market Crosses and Halls.” It was then urged that such crosses could be very appropriately built now in many a village and country town to perpetuate the names and the spirit of “the glorious dead.” As memorials these crosses would fulfil two important conditions: first, the subject almost imposes an obligation of simplicity of treatment; and secondly, a market cross being the centre and focus of rural or urban life, the memorial is secure of the attention that its message merits. If any purist were to protest that it were a profanation to bring so sacred an emblem or so solemn a memorial into the stir and bustle and huckstering of the market-place, we should be inclined to recommend a more robust faith in the cleansing power of art (to go no further) to purify its atmosphere; and, at all events, the objection could not apply to churchyard crosses, like those at Cricklade; and it may well be supposed that many memorial crosses will be put up in churchyards, these two serving admirably for guidance in at least the spirit of the design.]



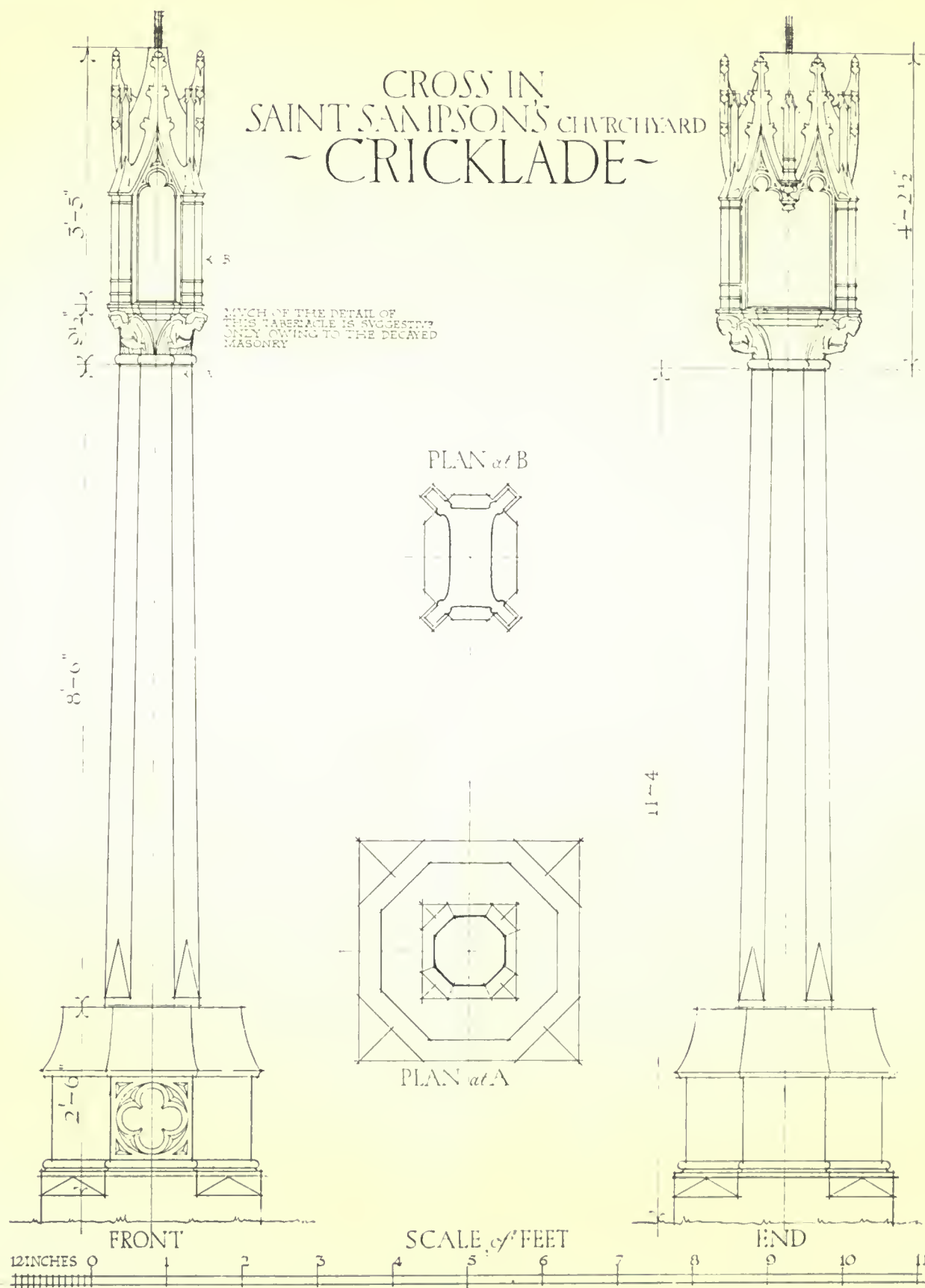
ST. SAMPSON'S.



ST. MARY'S.



# CROSS IN SAINT SAMPSON'S CHURCHYARD - CRICKLADE -









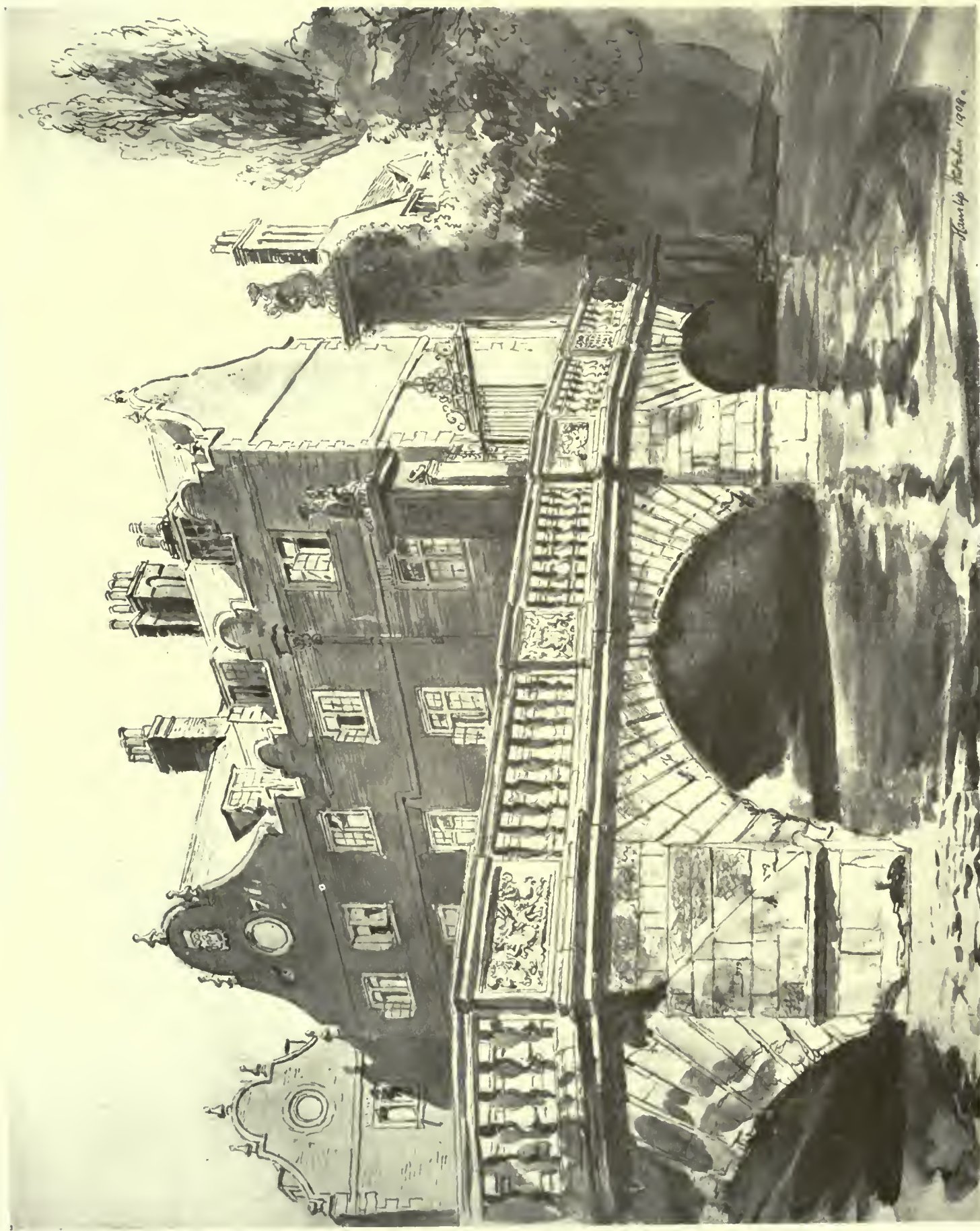


Plate VI

ST. JOHN'S COLLEGE, CAMBRIDGE: THE BRIDGE.  
*After a Drawing by Hanslip Fletcher.*

November 1919.







## THOMAS SHEPHERD AND REGENT'S PARK.

THE average Londoner, who appears quite indifferent to the destruction of ancient buildings and the obliteration of landmarks in his native city, yet loves London in his own peculiar way, and likes to be reminded of its former appearance and its "old-fashioned" streets that are now so completely modernized. Perhaps he derives some enjoyment from the actual exchange of old lamps for new, for he can satisfy his modern craving for cheap display, discordant design, and unrepentant vulgarity, and at the same time can flatter the sentimental side of his nature by hanging upon his walls drawings of a period that was at least innocent of the worst inventions of a commercially minded age. He feels no shame as he looks up from his arm-chair at the quiet lines of the water-colour or engraving which shows the old Georgian mansion and cobbled street where now the crowded motor-buses pass his amorphous façade of granite, stone, and brick enriched with enamelled signs, glazed tiles, polished mahogany, and plate glass! Nor probably does he give a thought to the name of the artist of that unpretentious but none the less faithful and loving delineation of a bit of old London which he has framed more as a curiosity than as a work of art. Between him, indeed, and that artist there is a great gulf fixed which no one could ever bridge. For the profession of a topographical artist is not one that commands great rewards, and the poor wretch that sits on a camp-stool at the corner of the street and records your dilapidated mansion with infinite pains must find some other guerdon unknown to the comfortable profiteer to supplement the price which he will get if he is fortunate enough to sell. If his aim had been pecuniary recompense only, he had surely changed his profession in the initial stage of his career.

It is fortunate, however, for our collectors of pictures of old London—whatever the motive of their collecting—that there have been men ready to devote themselves to the very valuable though minor art of topographical painting. Curiously enough, the last century saw three members of the same family engaged on this work, and one wonders what all the popular illustrated works on London would have done if there had been no Shepherd to provide them with pictorial material. There would, no doubt, have been a greater expenditure of capital, and the "imaginative" artist would have had a good innings at the serious expense of historical truth and exactitude.

The best known of these three topographical artists, Thomas Hosmer Shepherd, who "flourished," according to "The Dictionary of National Biography," between 1825 and 1840, has laid succeeding generations under a deep debt, both by the methodical care of his drawings and the industry that enabled him to attain so prolific a production. It is fortunate that the indefatigable student of old London had so sure and delicate a touch, as his tinted drawings are not only a pleasure to look upon, but convey in an evidently genuine manner the mellow tones and genial homely character of the buildings in which our grandfathers lived and did their business. It was the true spirit of the humanistic antiquary and historian which prompted Frederick Crace to employ Hosmer Shepherd in making drawings of all the buildings of the metropolis which were threatened with destruction, and the value of his wonderful collection in the British Museum depends to a large extent on these meticulously accurate records. The charming subjects of Shepherd's pencil and brush make us almost forget that he himself belonged to the second quarter of the

nineteenth century; but we are reminded of his own times by his other works, which include very considerable records of contemporary architecture, to which the accompanying views of Regent's Park belong. His drawings owe a great deal to a happy choice of colour which suggests the atmosphere of London in the past, and this quality is lost to a large extent when translated by the less sympathetic engraver.

Shepherd's industry is best shown by a list of the works for which he prepared the whole of the illustrations, and it must be remarked that these are additional to the numerous



York Terrace.



Cornwall Terrace



Royal York Baths.

TERRACES IN REGENT'S PARK.

*Drawn by Thomas Hosmer Shepherd.*



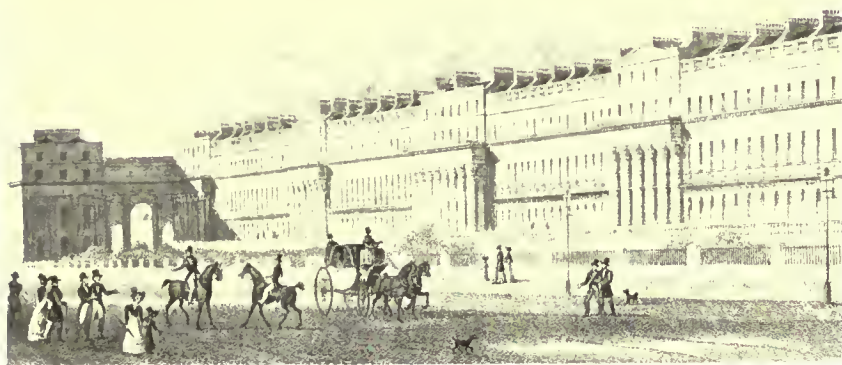
drawings in the Crace and other private collections. He illustrated "Metropolitan Improvements, or London in the Nineteenth Century" (1827), "London and its Environs in the Nineteenth Century" (1829), "Modern Athens Displayed, or Edinburgh in the Nineteenth Century" (1829), "Views of Bath and Bristol" (1829-31), "London Interiors with their Costumes and Ceremonies" (1841-3), and "A Picturesque Tour on the Regent's Canal."

According to "The Dictionary of National Biography" Hosmer Shepherd was probably the son of another topographical artist, George Shepherd, whose work was in con-

siderable repute between 1800 and 1830. He exhibited at the Royal Academy and the Society of British Artists, and drew for "The European Magazine." The Crace Collection contains some of his drawings, and in addition he illustrated the following works: Clarke's "Architectura Ecclesiastica Londoni, or Graphical Survey of the Churches of London, Southwark, and Westminster" (1819); Wilkinson's "Londina Illustrata" (1808); Ireland's "History of the County of Kent" (1829-30); "The Beauties of England and Wales," and "The Architectural Antiquities of Great Britain."

Another son of George Shepherd was George Sidney Shepherd, who died in 1858. His work was also topographical, but not exclusively, and he was a member of the New Water-colour Society from 1833 till 1858. He exhibited at the Royal Academy and also at the Suffolk Street Galleries.

The family of Shepherd, like that of Pugin, is a striking instance of a consistent bent in the same direction in more than one generation. In our own day the three brothers Spiers have followed an architectural and archæological calling. It is well that Nature should occasionally provide these congenital allies on the side of scholarship and research, for the big battalions still flock to the banners of ignorance and indifference, and league together to efface the past and to further every act of thoughtless vandalism.



Chester Terrace.



Ulster Terrace.



Clarence Terrace.

#### TERRACES IN REGENT'S PARK.

*Drawn by Thomas Hosmer Shepherd.*

#### A TOWN PLANNING INSTITUTE FOR CANADA.

A NUMBER of professional men in Canada—town-planners, architects, surveyors, and engineers—have formed themselves into a Town Planning Institute with the object of advancing the study of town planning and the proper development of urban and rural land.

One of the immediate objects of the institute is to promote educational courses on town planning and rural development in the universities.

The new institute is starting out on original lines for a professional body. It has no chartered members who enjoy election without proving their quality. Every member must as a first condition be a member of an existing architectural, engineering, or surveying professional institution. In addition, he must also undertake special study on town planning for a year, and submit a thesis or pass an examination on the subject at the end of that period of probation.

Legal members of recognized standing will be admitted as a special class, since town-planning schemes cannot be carried out without legal advice. There will be associate members from other professions, such as journalists and medical men who are interested in those aspects of town planning that are not strictly technical.

It is hoped to organize meetings and appoint lecturers in the near future to carry on the elementary educative work throughout the country. A group of about one hundred architects, engineers, and surveyors have been nominated for membership.

This announcement should be cheering news to the British Town Planning Institute, and should encourage it to fresh endeavour. In the course of time, as these various institutes expand, what a wealth of experience they will delight in exchanging! A great congress of English-speaking town-planners should be prolific of consequence, and should greatly influence the education of the public in such matters.



## PUBLICATIONS.

### THE CHEAP COTTAGE AND SMALL HOUSE.

THAT Mr. Gordon Allen's book, "The Cheap Cottage and Small House," holds matter of essential importance may be inferred from its appearance in a sixth edition. It is well planned and executed. By gradual stages Mr. Allen builds the book as he builds the house—from the choice of site, the plan and the materials, to the last tile on the roof and the lay-out of the garden. "The problem of reconstruction," he says, "resolves itself into the following equation: Britain = Production = A 1 men = Housing." And the numerous illustrations and the whole trend of the book show a neat solution of the equation.

With a fatherly hand Mr. Allen takes you (the prospective building owner) to your site and warns you against the destroyers of domestic peace. "Is . . . the picturesque church with its ivy-clad tower (containing a bell), or the local public-house, a little too close?" he asks. "We may rather like the look of that farmyard close by: but when we find that the plumpness of the chicken is due to adjoining gardens, and that the chorus of ducks rarely concludes at sunset, our love grows cold."

And so, by gentle stages, he takes you through the trials and pleasures of the work—teaching you how to overcome the one, augment the other. The art of building is laid before you—not the art of the jerry-builders, with their "very desirable residences" and their "Queen Anne fronts and Mary Ann backs," but the art of our finest architects of Mr. Allen himself, whose aim is to make for "convenience in use, beauty in appearance, economy in first outlay, minimization in subsequent repairs, and reductions in housework."

Seldom has a more representative array of small domestic work been compressed within the compass of one book.

*"The Cheap Cottage and Small House: A Manual of Economic Building. By Gordon Allen, F.R.I.B.A. Sixth edition, revised and enlarged. London: B. T. Batsford Ltd., 94 High Holborn. Price 8s. 6d.*

### PRINTING AS AN ART.

WILLIAM MORRIS took printing for an art, and it must be admitted that, with his Kelmescott Chaucer, he almost persuaded us that typography qualifies for that rank. Many other amateurs of the press, before and after him, have had the same conviction, and have tried to demonstrate the fact with the work of their hands. To keep a private press was once a favourite pastime of the aristocracy, and it was their pride and pleasure to look upon the colophon in all its glory of "Printed at the Private Press of —." It is hard to imagine Horace Walpole doing aught, at his private press at Strawberry Villa, but look on languidly, though with an air of fastidious criticism, as of some super-technical expert who, having inherent taste and consummate knowledge, had no need to soil his hands, still less to toil terribly, as perhaps my Lord Stanhope did—the same who invented the best hand-press ever devised—and certainly William Morris did, for a time at any rate. But Morris, and like-minded men—they of the famous Doves Press, for instance—had in mind much more than the pursuit of a rather heavy-going hobby. Having once caught it, they promptly broke it to harness, and did their best to make it earn its keep.

It needs the somewhat intermittent example of the private or the amateur press to remind us that printing, if not within the arcana of the arts, hovers conspicuously on the outskirts.

Perhaps it may be accepted as one of the "minor arts." Because, looked at fairly, printing is much more, as in some respects it is much less, than a craft. While it exacts no very high degree of manual skill, such as that which is formative in the hands of an art-craftsman like the wood-carver, it demands a considerable degree of cultivated taste in the selection and arrangement of types and ornaments, and in the general "toileting" of the printed page.

To the outsider, it may seem an easy thing to produce a decent sample of printing. It is, however, nothing of the kind, but is, on the contrary, most difficult—good printing depending on the ascertainment of certain broad principles, plus a few inexplicable psychological phenomena, and their happy application to purely mechanical conditions. But the type-founder, like other craftsmen, is prone to fall into the deadly snare of "finish." Increasing the number and variety of his tools, he whittled and polished his types until all the spirit went out of them. They became marvels of mechanical precision, which made them as ugly as sin. Villainous printing was an all-pervasive item in the mid-Victorian inferno of appallingly, inconceivably bad taste. Actually the grand Caslon Old Style face—the supreme achievement of the prince of punch-cutters—was discarded in favour of a sort of bastard Baskerville face, the acme of mean ineptitude: but the models of the beautiful Old Style were rescued from a lumber-room by Mr. Whittingham, of the Chiswick Press, not so much because he admired the fine artistry of the type as because he was in search of an old-fashioned letter which should lend verisimilitude to the Diary of Lady Willoughby, who purported to be a personage of the Restoration days. The example of this book was highly contagious, and Caslon Old Face became—not exactly popular, for even unto this day the populace prefer bad types to good, but first favourite among persons of taste, to whom it seemed the perfection of form. For the model from which to cut his type, Morris chose the fat or black letter of Janson; but it is too heavy, and has not provoked much imitation.

Of course the great drawback of all typography—which thereby almost forfeits its claim to absolute loveliness—is its geometrical accuracy of form. It is "icily regular, faultily faultless," if not "splendidly null," losing in character commensurately with what it gains in regularity of form. What constitutes the superior beauty of the products of the scriptorium as compared with those of the press it were hard to say: the charm is elusive; it may be that the knowledge of work done by "direct action" of the human hand compels our instant sympathy and admiration; and it may be that here and there the little falterings, the slight fallings-off from the effort after perfection, strike a tender chord and win our suffrages: but be the explanation what it may, there is no doubt that the finest possible specimen of mechanical printing stands no chance whatever in rivalry with an average example of hand-work.

Mr. Joseph Thorp, in the truest sense of the phrase an amateur of printing, has produced an admirable little book on the subject, affording clear guidance for other amateurs and for the far more numerous class of those who must have printing done, and may possibly lack the knowledge and taste that would enable them to determine whether or not it is well done. To such we can cordially recommend this book, which will tell them in non-technical language all they need to know about printing processes. It is itself a commendable specimen of printing, is copiously illustrated, and contains some very useful glossaries. It is dedicated to Mr. Emery Walker, who is justly described as "a pioneer of the Printing Revival in Europe



and America," and it will assuredly go far to prove—what it would be well for printers to establish more clearly—that printing is certainly an art of sorts, if not one of the fine arts. In some respects it resembles architecture—its artistry is displayed in the adroit assembly of ready-made units; and the writer possesses an engraved portrait, by Basire, of one of the most scholarly of typographers, William Bowyer, who is thereon described as "Architectus Verborum."

*"Printing for Business. A Manual of Printing Practice in Non-technical Idiom." By Joseph Thorp, Printing Consultant to W. H. Smith and Son. John Hogg, 13 Paternoster Row, London. Price 7s. 6d. net.*

## A CITY MEMORIAL TO LONDON TROOPS.

IN a manner of speaking, the Royal Exchange is the "hub of the universe"; or, at all events, if it is true that "money makes the world go round," then the institution founded by the "Royal Merchant," Sir Thomas Gresham, can claim to be at the heart of this mighty motive power. Nor Wall Street nor the Paris Bourse would care to dispute its pre-eminence in finance.

Wren, it will be remembered, considered the Royal Exchange to be the central building of London City; and in his famous proposal for "town-planning" London he gave it this position, "being as it were the nave or centre of the town, from whence the sixty-five streets, as so many rays, should proceed to all the principal parts of the City." But there can be no doubt that it is at the heart of things, and is therefore the most suitable spot for London's memorial to its own heroes. So magnificent a site lays a tremendous obligation on the artist to rise to an opportunity that is almost as great as any that has ever occurred. To commemorate London's glorious dead on London's most central site is a task that Sir Aston Webb will not undertake with a light heart.

It has been stated that "a square panelled structure is contemplated, surmounted by a lion supporting shields bearing the City and County arms, with flanking figures and bronze tablets crowned with wreaths bearing the names of the regiments and of the principal battles."

Rightly enough, a general clearance of the site is contemplated. Most likely it is intended to move the rather paltry fountain which now occupies the position which obviously the new memorial should fill. It is a reasonable proposition also that the subway should be made less aggressive. Advertisements vulgarize its railings, which are themselves a disfigurement. Certainly subways are necessary at such busy crossings as this; but because they are utilitarian, they need not therefore be hideous. All the subways are gratuitously ugly, and the present writer has repeatedly urged that their upper reaches, so to speak—their fences and their balustradings—should be constructed with a due regard to decorum. Sir Aston Webb has here a splendid opportunity of showing how this much-needed reform can be effected. If he sets a gracious example, it will assuredly be followed in other instances, and will remove one strong ground of objection to the subway system. At Charing Cross, for instance, frequent accidents, and the vexatious delays that ensue while people await their opportunity of dodging the traffic, render imperative the immediate adoption of this particular way of applying the "safety first" principle. A writer in "The Daily Telegraph" has said, with irresistible force, that "Sir Aston Webb will have every City-lover with him if he makes a clean sweep of all

the objectionable things which at present obstruct the ground." Truly the City Fathers will be unkind to themselves if they do not give him a free hand. What is worse, they will in the same operation be unkind to about nine-tenths of the rest of civilized humanity: because, as we have said, the Royal Exchange has a strong claim to be considered the heart of the Empire. Wherefore its war memorial must be of special nobility and dignity, and shall suffer no derogation from its environment.

## ARCHITECTURAL EDUCATION: A CRITICISM AND A PROGRAMME.

By LIONEL B. BUDDEN, M.A., A.R.I.B.A.

Under this heading Mr. Lionel B. Budden, of the Liverpool University School of Architecture, resumes the criticism he began in December 1917 and January and February of the following year, of what he believes to be obsolete methods of architectural education. For the views expressed Mr. Budden alone is responsible.

A NAÏVE surprise is sometimes expressed by English architects at the very slight prestige which their profession enjoys outside its own membership. During the war the injustice of the lay estimate was felt so acutely that some of the official leaders of the profession were moved to indignant protest. It seemed that a climax had been reached. Government departments had shown that they thought no more highly of the services which the architect might render to society in war than the unenlightened public did in times of peace—a most distressing revelation. Offers of assistance from the Institute itself had been either ignored, or accepted to so limited an extent, and in a manner so casual, as to imply a doubt of the value of the services offered. By the more imaginative dark suspicions were entertained of a policy of studied neglect—a policy initiated in high quarters and intended deliberately to slight the entire architectural profession, to humiliate it, and to throw discredit upon its pretensions. But if none of the explanations put forward at the time seemed quite to meet the case, it was because they begged the question. They took it for granted that the average architect, the profession as a whole, *was* competent and *had* received a complete education in the technique of architecture. Make that assumption, and the attitude of the public and of the services becomes indeed a mystery. Question it, and the matter may assume another complexion.

What are the facts? Taking the profession as it exists in England, one has first to observe that a large proportion of those who style themselves architects have, neither in virtue of their capacities nor of their experience, the most shadowy claims to the title. They find that they are free to adopt it, and do so in an effort to attach to themselves an illusory dignity which their real activities could never command. The absence of any obligatory system of higher education administered by qualified authorities, and the fact that the status of the architect is in consequence not defined by Act of Parliament, make the practice inevitable. Naturally, the effect upon the lay mind reacts prejudicially on the reputation of architects in general. Next it must be admitted that the great majority of architects practising in the country to-day are office-trained. Of these, some have endeavoured to increase their technical resources in the early days of their pupilage by attending night classes, and later by occasional European excursions. But in the main their horizon has been that of the office; and though a number of them have risen to positions of great influence in the profession, that has been chiefly due to commercial ability,



to social connexions, or to personal popularity. For the sphere of the architect is still one in which such values are of the greatest importance.

Now, whatever may be the function of an architectural office, decidedly it is not to undertake the systematic teaching of architecture. It would be discouraging to speculate upon the illusions possibly entertained by the Victorian parent when he paid the premium and approved the articles which were to ensure his son's proper initiation into the art. Perhaps he saw the foundations being laid broad and deep; imagined that somehow the head of the office had secreted a staff of expert instructors, specialists in every branch of architectural technique, whose business and pleasure it would be to devote their whole time to instilling knowledge into the novitiate; believed that there existed somewhere out of sight, yet in the office, a well-furnished constructional museum, galleries devoted to casts and models, and an extensive library. It is probable, however, that he thought none of these things, but was merely hypnotized by the word "practical." The precise form of his illusions is irrelevant to our subject. The results are not. They amount in effect to this: That real education in architecture is a thing which nine out of ten architects have simply escaped. And of that fact the outside world has had extensive and painful experience. Lastly, it has to be conceded that the attempts made to organize architectural education scientifically are too recent for the fruits to be apparent except amongst a younger generation that has scarcely emerged into the field of independent practice. Moreover, those attempts have been so lacking in co-ordination, and have been so little assisted by the policy of the Institute, that they have not been able to accomplish more than a small fraction of what they ought to have done.

In the light of these facts, is it any wonder that Government departments are at one with the public in treating the architectural profession with less confidence and respect than they accord to the medical or legal profession? An accredited system of education, universally operative, alone can give any sort of guarantee of competence. Without that, architects in general cannot reasonably expect their claims to be acknowledged, for they cannot rightly establish them. It is nothing to the point that here and there architects have survived office routine—have, in spite of it, acquired a real knowledge of their art. They have done so because they possessed abnormal ability and enthusiasm. Such men are not representative. If to them be added that other, still smaller, minority who have received a French or American training, and who have yet elected to practise in England, they are altogether too few to leaven the profession as a whole. The body can be judged only as a body—and, so judged, it is found wanting.

The root of the matter is education. Until that is put right nothing else can be. From time to time there have been rumours that the authorities of the Institute were addressing themselves to this urgent task. About eighteen months ago it was privately reported that the heads of the recognized schools were to be summoned to confer with the Board of Architectural Education, and that a broad, comprehensive scheme of reform would be evolved as a result. But a species of inertia appears to paralyse the Institute in these matters. We are presented with the spectacle of all the preliminaries to movement—debates and so forth. Committees are understood to be receiving evidence and preparing reports. There are even hints of impending action. It is impressive, and our expectations are duly raised. But nothing happens; and so long is it since our hopes were first excited that we are almost driven to suspect that it is intended that nothing shall happen.

The present position which the Institute occupies in regard to architectural education is essentially false. To embark upon a detailed indictment of that position would require more space than can here be devoted to the purpose; but the main points can briefly be given:—

1. The Institute is not an association of experts in architectural education, nor even of persons who have, as a rule, received a systematic training. It is such a body as would naturally be the product of a transitional period in the development of a profession. The qualifications of its members are varied to a degree, and the aggregate contains elements that were admitted because it was expedient to admit them, and for no other reason.
2. Whilst very properly not attempting to undertake the teaching of architecture, the Institute yet assumes, as one of its functions, the responsibility of holding examinations and granting educational qualifications.
3. The Committee—called the Board of Architectural Education—which is entrusted with the business of devising and controlling the examinations, derives its authority from the Council of the Institute, its members being appointed by the Council; and the Council itself is elected by general suffrage on issues that are rarely, if ever, related to education.
4. A proportion of the members chosen to serve on the Board are by vocation engaged in teaching. But of these some are merely co-opted and have no voting powers; and the selection of the experts in both categories—whether as voting or non-voting members—is not based on equitable principles of representation.
5. From the policy of the Board it is evident that the expert members carry far less weight in Council than do the general practitioners, though the latter are sometimes indifferently instructed in the technique of architectural education, and can at the best devote to the subject only the incidental attention of their very brief leisure.
6. Through its Board of Architectural Education, the Institute continues to commit itself to an obsolete system of examinations centralized in London—a system inherently vicious in that it directly encourages office-pupilage, cramming, instruction by correspondence, and the maintenance of the whole machinery of hack education. Only in the case of the Intermediate Examination is any reasonable alternative permitted to students. The control of every stage of the Final—the qualifying examination, without passing which no candidate can now become an Associate of the Institute—is rigidly vested in the hands of the London Board. There is thus established a complete divorce between the authorities responsible for teaching and those charged with the business of examining. These latter, the nominees of the Board, are considered competent to judge of the candidates' abilities on purely external evidence obtained under restricted and abnormal conditions. The whole procedure of a centralized Board imposing arbitrary tests and leaving to chance the methods of preparing for them ignores the lessons of educational experience and modern practice. It is a simple anachronism.

That, in brief, is the case against the Institute. It is a case that in various forms has been stated before; it has never been met by any logical defence; and it cannot be so met. The path of reform is clear, and has also been pointed out on many occasions. As it still remains to be adopted, its outline must



be indicated again. Those professions which enjoy real prestige have delegated to the Universities the work of educating, examining, and granting standard qualifications to their members. In this respect the Institute cannot do better than follow the example of the most powerful professional body in the country—the General Medical Council. For academic status is what the architect requires to place him on the same footing as the doctor. That, and nothing less than that, will secure for him the privileges and authority he is at present denied.

To achieve this end, the first necessary step would be for the Council of the Institute to appoint an *ad hoc* Committee composed of (1) the heads of the recognized schools; (2) experts in architectural education representing the Council. This Committee should be charged with the duty of devising a curriculum for the Degree of Bachelor of Architecture. That would justify the Institute in accepting the Final Examination of such degree course as equivalent to the Institute's own Final Examination, so that a graduate in Architecture would, in virtue of his being a graduate, be eligible for election as an Associate of the Institute. Within three months of its appointment the Committee should be required to present to Council a report definitely formulating its proposals. (Bearing in mind the object to be achieved, it might confidently be assumed that the Committee would recommend that the course should—like that for the ordinary medical degree of M.B., Ch.B.—extend over at least five years.) The Council would then be in a position to approach the Universities, and to request them to include within their curricula the scheme prepared under its direction. As a number of Universities already possess architectural schools and award degrees in Architecture, the request would involve less than might appear at first sight. Granted that academic authorities were sufficiently consulted in the preparation of the scheme, its immediate and universal acceptance by the Universities would be a foregone conclusion.

In the interests of the profession it would be necessary to provide some safeguard that would ensure an approximately uniform level being maintained throughout the courses in each University, and to see that the Final Examination in all cases reached the requisite standard. This could most effectively be done by making the professors in charge of the schools *ipso facto* members of the Institute's Board of Architectural Education, and by making it a condition that the external examiners in Architecture, nominated by the Universities, should be persons approved by the Board as a whole. The Board would in effect become the instrument whereby the Institute supervised the administrative aspect of architectural education and preserved its equilibrium. What has so far been advocated is really an extended application of principles already permitted to operate in the case of the Institute's Intermediate Examination. But more than that remains to be done. A time limit—say 1930—must be declared by the Institute, after which its own centralized examinations will be discontinued and be superseded by those of the University School. That final step is essential if the problem is to be completely solved; and nothing less than a complete solution is adequate to the case.

Certain obligations, corollaries of the programme here set forth, would devolve upon the Institute. The influence of the Council would be required to secure that any important schools not now having academic rank were duly affiliated to Universities; to encourage officially the creation of new University Schools; and to do everything possible toward obtaining financial assistance for the endowment and equipment of architectural education generally. The benefits which would accrue from the whole policy advocated are incalculable. The Institute would be freed from a technical responsibility which it is unfitted to

discharge, Architectural Education would be established on a broad and reputable basis, and the change would be effected without inflicting any injuries. Part-time and short-course training would automatically be eliminated. Decentralization, accompanied by the enforcement of a minimum standard, would foster a healthy spirit of rivalry amongst the schools. The claim for Parliamentary Registration would be irresistibly strengthened, and the prestige of the profession would be assured beyond question.

It is not as if the Institute were being urged to indulge in an untried experiment. The examples of France and America exist to show what the results would be. In the former the Beaux-Arts is virtually a University of Fine Arts. In the latter, between a dozen and twenty Universities award degrees in Architecture. The profound difference between the position which the architect occupies in those countries and the position which he occupies in this, is sufficient proof of the success of the academic system. Nor need it be feared that the Institute, if it released its present strangulating grip on architectural education, would lose any authority as a professional body. It would no more do so than the British Medical Association has done. Its real services would continue to be as indispensable to the welfare of the profession as they have been in the past. Every graduate in Architecture would find it necessary in his own interests to join the Institute, whilst the fact of membership being ultimately limited to persons with academic qualifications would add enormously to the power of the Institute itself. Surely now, at this time of general reconstruction, the profession should see to it that its own house is put in order.

## IMPORTANT ANNOUNCEMENT:

### SPECIAL PEACE COMMEMORATION ISSUE OF "THE ARCHITECTURAL REVIEW."

THE next issue of THE ARCHITECTURAL REVIEW will be a Peace Commemoration Number. It will contain a series of magnificent Coloured Plates of Peace Decorations, specially drawn and painted for H.M. Office of Works by various artists. It was felt by the Government authorities entrusted with the schemes of decoration that there should be some authentic permanent record of them, and THE ARCHITECTURAL REVIEW was selected as being the most suitable medium. A fine colour print of the Cenotaph in Whitehall is included.

This special issue of the REVIEW will contain also the first adequate discussion of the great project of A New City for the League of Nations. Various aspects of the project will be discussed by The Rt. Hon. Viscount Grey of Falloden; The Rt. Hon. Lord Robert Cecil, M.P.; Sir Aston Webb, President R.A.; Mr. John W. Simpson, President R.I.B.A.; Major H. Barnes, M.P., F.R.I.B.A.; Professor Patrick Abercrombie, M.A., F.R.I.B.A.; and others. Other features of cognate interest will be—A reproduction in colours of the painting by Mr. Hanslip Fletcher of the Chapel of St. Michael and St. George in St. Paul's Cathedral; a series of photographic views of the Palace of Versailles, the scene of the Peace Conference; an illustrated article on War Memorials, by Walter H. Godfrey, F.S.A.; and a number of views of notable French and Belgian buildings which have suffered in the war. A special cover has been designed for this issue by Mr. Frank Brangwyn, R.A. Altogether the number, of which the price will be five shillings net, will be an invaluable souvenir of an occasion without precedent. Orders should be given at once to prevent disappointment, as the issue cannot be reprinted.



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# CHRONICLE AND COMMENT.

## Salient Features of the Month's Architectural News.

### *A New Phase of the Housing Movement.*

At length the building industry has been able to persuade the Ministry of Health that, given a free hand, the private builder might be of considerable service to the housing movement. He could buy cheaper than the Government, and build cheaper than a corporation, if, as Sir Henry Holloway puts it, there were "freedom from finicky interference." This plea was found irresistible, and a committee was forthwith formed to assist Sir James Carmichael (the Chief Housing Commissioner) and the Ministry of Health to work out a scheme enabling private owners to erect and sell houses to local authorities. London, Liverpool, Manchester, and Sheffield are each represented by a prominent builder, but it seems to be thought that architects have no interest in this phase of the question.

\* \* \*

### *A Factory at Stratford-on-Avon.*

On the proposal to erect a factory building within two thousand yards of Shakespeare's birthplace, much indignation has been expressed; and although the proposed business—that of aluminium working—seems void of offence, there is some excuse for the jealous fear lest hereafter the factory might be turned to base uses, and it is not altogether irrational to hold that the offence is not in degree but in kind. Stratford-on-Avon should take a hint from the planners of garden suburbs, who say in effect to the factory, "Pho! Get thee to windward of me."

\* \* \*

### *The First Large Post-War Competition.*

An important competition for designs for a privately owned building comes before us with almost an air of novelty, and more than normal interest is therefore being excited by the offer of four premiums, ranging from a hundred and fifty to fifty guineas, for designs for business premises to be erected in Boar Lane, Leeds, at a cost of £200,000. Sir John J. Burnet, LL.D., has been appointed assessor to advise the promoters in the selection of participants in the final competition.

\* \* \*

### *Sir Charles Ruthen's Model Cottage.*

In a paper on "British House-building Methods," read before the Society of Architects on 16 October, Sir Charles Ruthen described in considerable detail the cottages he had erected at Newton, near Swansea, to demonstrate the possibility of building cottages that, while equally efficient with those built on stereotyped methods, are much cheaper. "Bishopric" boarding, with a "veneering" of brickwork, was mainly the system applied. Illustrated descriptions of the methods adopted at Newton were given in "The Architects' Journal" during September.

\* \* \*

### *Sir John Soane's Museum.*

In the article on this subject in a recent issue it should have been stated that the breakfast-room ceiling at Sir John Soane's Museum is one of the most interesting features of the house. It takes the form of a flat dome springing from four segmental arches, the curves of the pendentives, if they can be so described, being continuous with the curve of the dome. It is decorated with very delicate incised ornament, and numerous convex mirrors, and in the centre is a small octagonal lantern light. This was a favourite kind of ceiling with Sir John Soane, and it can be studied in detail here, as the room is not lofty.

### *Relaxation of By-Laws.*

General Housing Memorandum No. 12, issued during the last fortnight in October, sets out regulations as to the relaxation of by-laws under section 25 of the Housing, Town-planning, etc., Act, 1919. "The regulations have been framed in general terms so as to leave a wide discretion to local authorities in regard to the materials and methods of construction which may be permitted." Briefly, it admits of the erection of less permanent types of buildings and of the conversion of army huts, and of course, of the erection of wooden houses.

\* \* \*

### *A Word to Town-planners.*

At the Town-planning Institute's Oxford conference, Professor Adshead dropped a very seasonable word of advice. He thought "that on the whole too much attention, and probably too much interest generally, had to be devoted to the actual practical methods of carrying out a town-planning scheme, and that therefore little or no interest and attention had been given to town-planning itself." That, of late, is unquestionably the case. Always practice is apt to outstrip principle, and hence arose the once common catch-phrase, "Let us hark back to first principles." Let us.

\* \* \*

### *Architects' Fees for Housing.*

The scale of fees to be paid to architects and surveyors for professional services rendered in connexion with housing schemes has now received the sanction of the R.I.B.A., and the approval of the Ministry of Health, the Board of Agriculture and Fisheries, and the Scottish Board of Health. The scale will apply to ordinary cases.

\* \* \*

### *Repairing a Wall at Westminster Abbey.*

The repair of a wall that screens off from public gaze the broadside view of the Jerusalem Chamber at Westminster Abbey has excited considerable comment during the past month; but architectural opinion seems to be in a consensus that the repairs were necessary, and that they have been done with scholarly skill. The objection therefore fails. That it was ever raised is a healthy sign of jealous regard for the preservation of the Abbey. Better be too zealous than apathetic.

\* \* \*

### *Royal Academy Memorials.*

The Royal Academy exhibition of memorials, which was opened too late for extended notice in this issue, does not seem to have made a very favourable impression on the critics, who are almost unanimous in decrying the general poverty of invention. To what extent this verdict is either true or false we have yet to enjoy a full opportunity of estimating. First impressions are commonly falsified.

\* \* \*

### *An "Arch of Remembrance."*

An "Arch of Remembrance" is to be erected at Acton by the War Memorial Sites Committee, who have adopted a scheme proposed by Mr. Maurice B. Adams. The building will occupy a site adjacent to the hospital, which is to be enlarged as part of the intended memorial of the town; but the arch is to be a monument, and it will furnish a mural field for the "Roll of Honour" consisting of over 900 names of the fallen. The structure is to be entirely of stone.







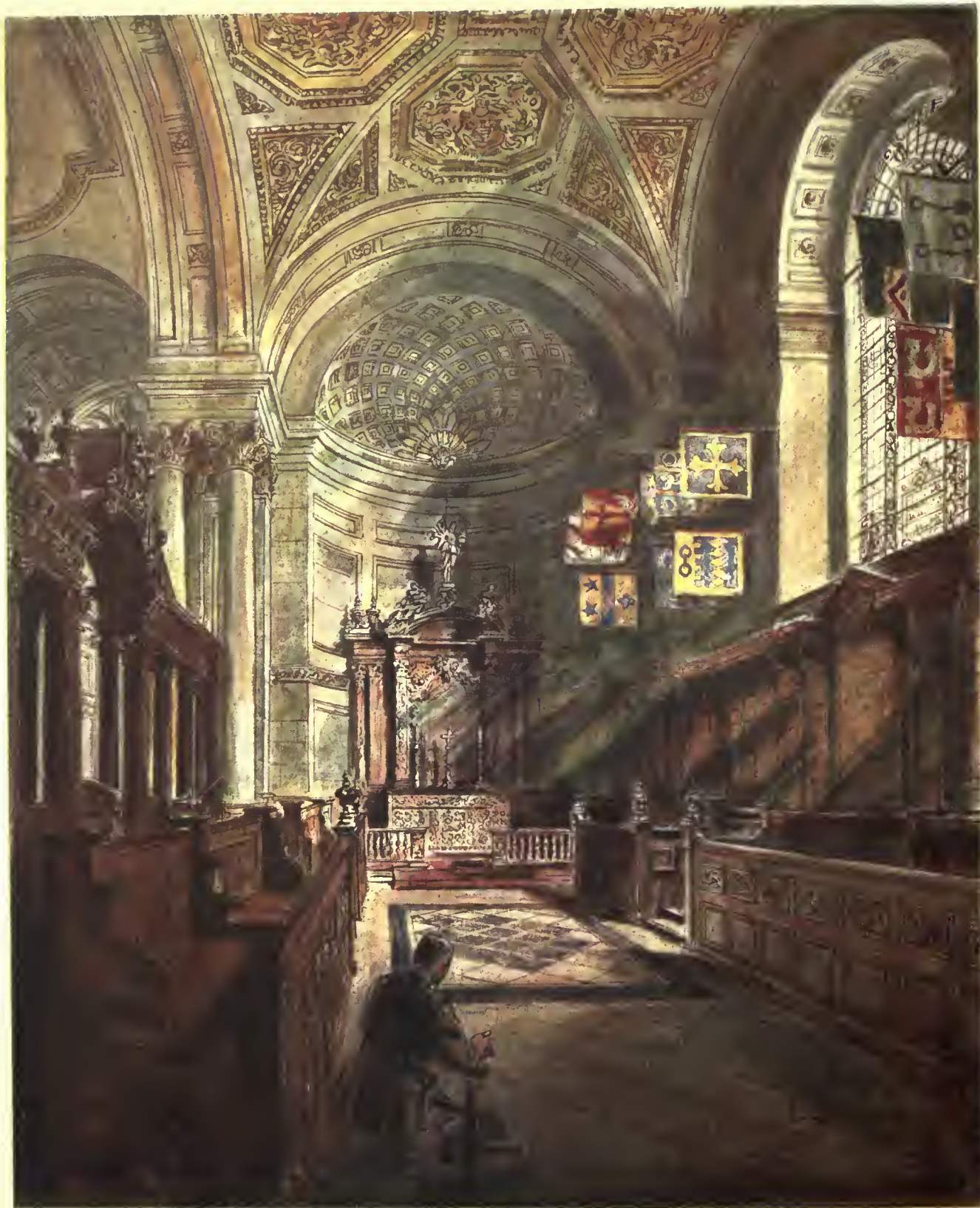


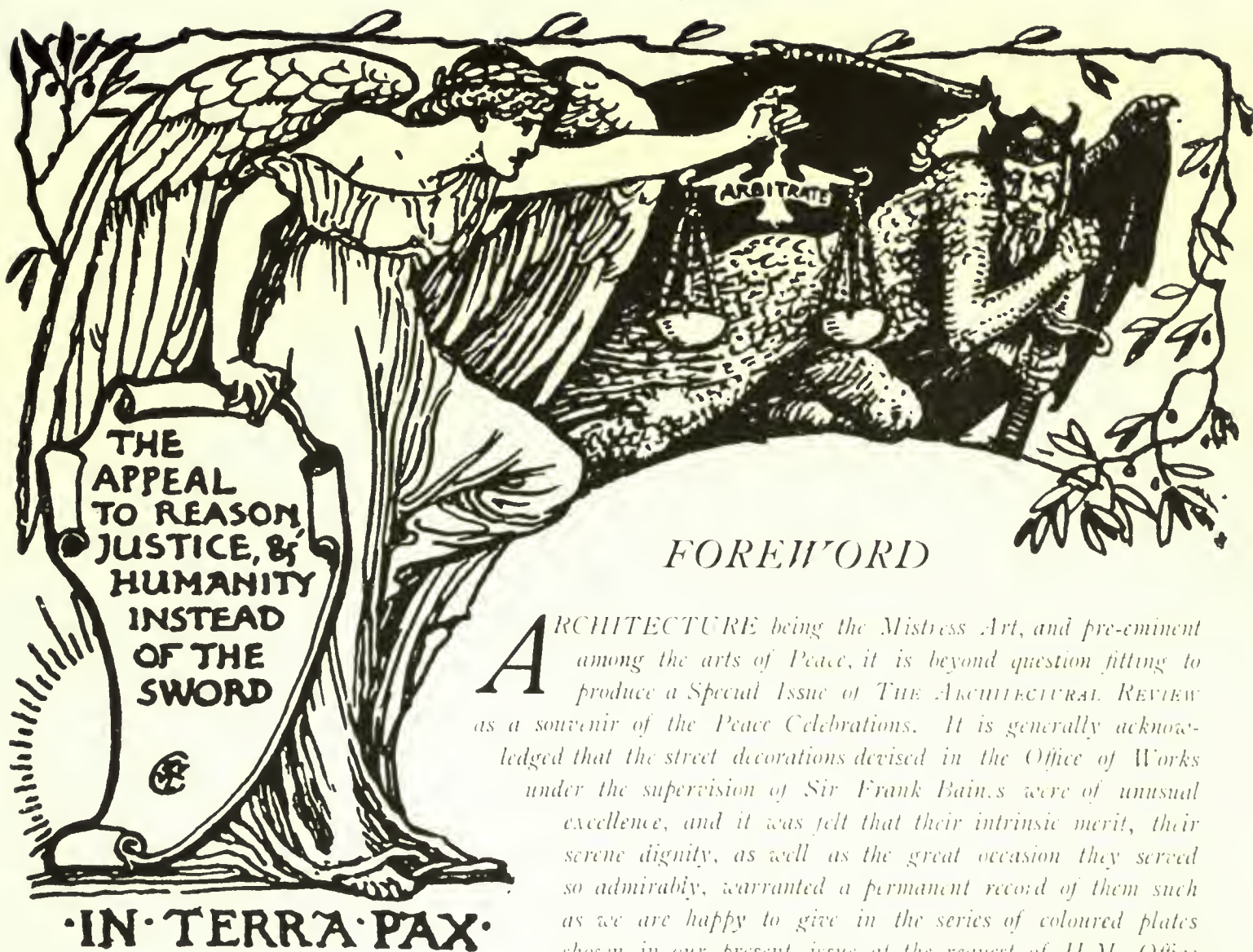
Plate I.

December 1919

THE CHAPEL OF ST. MICHAEL AND ST. GEORGE, ST. PAUL'S CATHEDRAL.

*From a Painting by Hanslip Fletcher.*





## FOREWORD

**A**RCHITECTURE being the Mistress Art, and pre-eminent among the arts of Peace, it is beyond question fitting to produce a Special Issue of *THE ARCHITECTURAL REVIEW* as a souvenir of the Peace Celebrations. It is generally acknowledged that the street decorations devised in the Office of Works under the supervision of Sir Frank Baines were of unusual excellence, and it was felt that their intrinsic merit, their serene dignity, as well as the great occasion they served so admirably, warranted a permanent record of them such as we are happy to give in the series of coloured plates shown in our present issue at the request of H.M. Office of Works; that Government Department having voluntarily

selected *THE ARCHITECTURAL REVIEW* as the best medium in which to fulfil this purpose. Naturally we feel much honoured by a choice which thus definitely and pointedly associates the *REVIEW* with a great historical and patriotic celebration of world-wide significance.

We have sought to make our Special Issue worthy to commemorate the great Peace. In furtherance of this object, we have been fortunate in securing the sympathetic interest of Viscount Grey and Lord Robert Cecil, who have each given us special permission to reproduce important utterances of theirs on the principles and polity of the League of Nations; and we are greatly indebted also to the several leaders of architectural or political thought and action who so willingly and so ably responded to our invitation to give us the benefit of their wise counsel on matters that are intimately concerned with Architecture and the allied arts. To Sir Aston Webb, President of the Royal Academy; to Mr. John W. Simpson, President of the Royal Institute of British Architects; to Major Barnes, M.P.; to Major David Davies, M.P., and to Mr. Walter Godfrey, F.S.A., special acknowledgments are tendered for their valuable contributions. To Mme. Noëlle Roger, who so graciously accorded permission to translate her article on Genthod which appeared in "*l'Illustration*" (to whose Editor we are also indebted for his courteous consent to the translation of the article), and to Sir Frank Baines and the Office of Works, our most cordial thanks are due for the facilities accorded us to reproduce the official designs for the Peace decorations.

For permission to reproduce Walter Crane's design which appears at the head of this page, we are indebted to Miss Huntsman, of the National Peace Council, and Mr. J. F. Green, M.P.

One and all have co-operated most enthusiastically in the production of a Peace Commemoration issue that we trust will be regarded as in some degree worthy of the stupendous occasion of which it is offered as a souvenir.



## THE PEACE DECORATIONS.

THE scheme of decorations along the Mall, round the Queen Victoria Memorial, Buckingham Palace, Constitution Hill, and at Hyde Park Corner, together with the decoration of the public buildings on the line of route, was designed in His Majesty's Office of Works under the direction of Sir Frank Baines, Kt., C.B.E., M.V.O., by his staff.

The short time at disposal rendered it necessary to simplify the decorations to the utmost, getting broad and dignified effects by the use of large flags hung out from the windows of the public buildings, and by the careful relation of the sizes of the flags to the façades of the buildings. Thus it was hoped to achieve a rich and decorative effect at a very small labour cost. That this aspiration was realized is now generally acknowledged.

### WHITEHALL.

Down the length of Whitehall the great groups of public offices were made gay with flags, trophies, festoons, and military and maritime emblems from the new block of public

offices on the west side, past the Home Office, Treasury, Privy Council Office, Scottish Office, Horse Guards, past the Paymaster-General's Office to the Admiralty, to some extent hidden by Robert Adam's beautiful screen. Here the senior service made a brave show of flags and bunting in rivalry with the great façade of the War Office on the east side of Whitehall, where splendid flags were hung from masts over the whole face of the front.

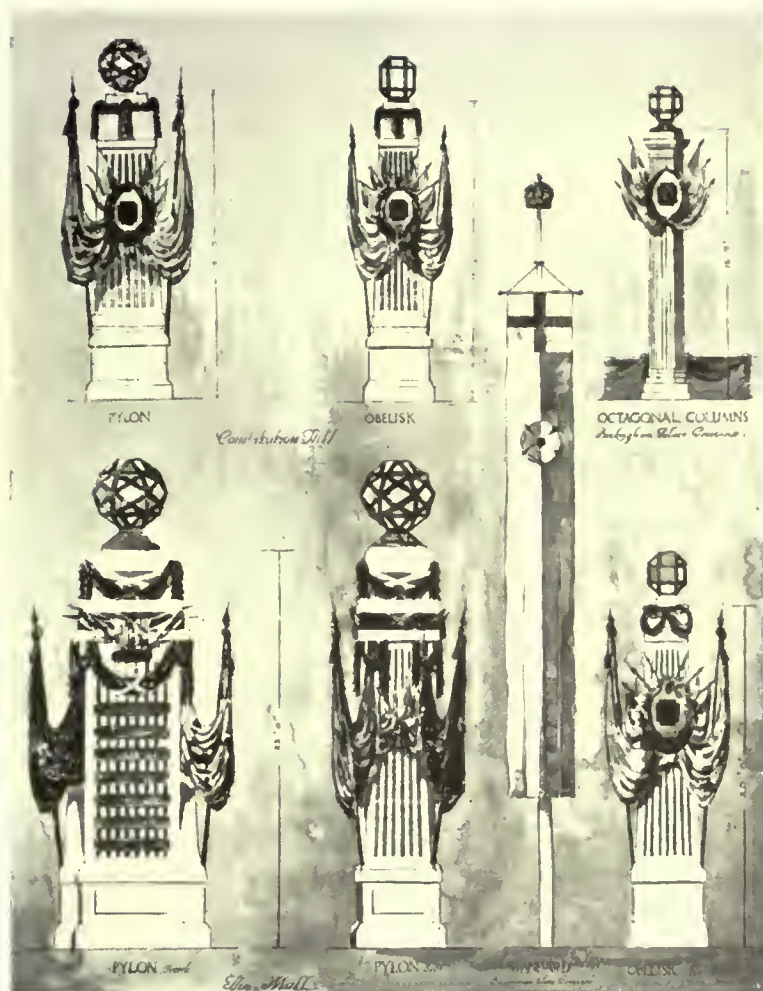
### TRAFALGAR SQUARE.

The Nelson Column was wreathed round the shaft with a ribboned helix of laurel bound with red and white flags, and the pedestal of the column was capped with large trophies and flags. From this capping, twin festoons of laurel were carried to the four salient bronze lions; and the bronze bas-reliefs on the four sides of the pedestal which represent the death of Nelson, the battles of the Nile and St. Vincent, and the bombardment of Copenhagen, were framed in blue drapery festooned and fringed with gold. The decoration of



THE ROYAL STAND IN FRONT OF BUCKINGHAM PALACE.





PYLONS, OBELISKS, ETC., USED IN THE MALL AND ALONG CONSTITUTION HILL.

the column was a work of considerable difficulty and no little danger, but happily it was accomplished without accident.

#### THE MALL, BUCKINGHAM PALACE, AND CONSTITUTION HILL.

The concave line of the Admiralty Arch forming the Trafalgar Square end of the Mall was decorated with a continuous series of immense flags which were grouped in a recession of colouring. A large flagstaff was erected immediately over the Arch, from which was flown a huge Admiralty flag. The Mall was decorated in a strictly architectural manner, two lines of obelisks with gigantic pylons marking special points. The obelisks and pylons were formed of treillage or light wood framing, painted white, and decked with rich trophies and flags forming brilliant splashes of colouring right down the Mall. The tops of the obelisks and pylons were decorated with chaplets of laurel encircling regimental badges, which were fixed to the faces of the obelisks and pylons. The obelisks, numbering fifty, were about 23 ft. high, and the pylons placed at the ends of the enfilade and marking the intersections of the thoroughfare to the Duke of York's Steps and Marlborough Gate, etc., were of corresponding construction and embellishment.

The pylons, however, bore labels setting forth the glorious roll of British battle honour, while the green trees of the Mall formed an admirable background for the whole scheme of decoration, and no finer setting for a march past of the victorious army could well be imagined. Facing

the full length of the Mall, the Royal Pavilion, which was placed on the steps of the Queen Victoria Memorial, formed a dominating composition with its fine sculptured background of glistening marble and bronze. The Pavilion was draped and canopied, and decked with the Royal cipher, and at the side a great flagstaff was erected to carry the Royal Standard. On the curve side of the Pavilion His Majesty took the salute, and the high officers of State and visitors of honour who occupied this Pavilion with His Majesty and members of the Royal Family faced a spectacle of unsurpassed historic interest and magnificence.

Fronting the decorated façade of Buckingham Palace, the two great sweeps of the crescent round the Queen Victoria Memorial divided by the Mall were given up to stands for disabled soldiers, with seats for 792 and standing space for 222. Here was seen a colonnade of trellis pillars bearing gilded finials festooned with laurel, behind which were erected lofty masts, forty to fifty feet high, topped with gilded Imperial crowns, the masts bearing gay streamers 30 ft. in length especially designed by the League of Arts for this position.

The gentle rise of Constitution Hill was treated with pylons and obelisks in a manner similar to the Mall, but of different design. The obelisks were white, with bright trophies of flags, the vista being terminated by the Wellington Arch decked with great flags and laurels, the bronze quadriga giving an effective silhouette against the sky.

In the centre of Whitehall, axial with the entrance of the Home Office, a memorial cenotaph was erected from the design of Sir Edwin Lutyens. The structure is approximately 30 ft. high, adorned with the Union Jack at the top, with three great laurel wreaths placed one upon the top of the monument and one upon each end, the sole inscription being "The Glorious Dead" (Plate II). The sides of the cenotaph were adorned with flags, placed vertically: (1) The White Ensign; (2) The Red Ensign; and (3) the Union Jack, representing the Navy, Army, and Mercantile Marine. The memorial was guarded day and night by four soldiers standing at the four corners of the cenotaph with reversed arms.



COLUMNS, STANDARDS, AND PYLONS, IN FRONT OF BUCKINGHAM PALACE.





DETAIL OF DECORATIONS ON THE PRINCIPAL FAÇADE OF BUCKINGHAM PALACE.





Plate II.

December 1919.

THE CENOTAPH, WHITEHALL  
*Sir E. L. Lutyens, A.R.A., F.R.I.B.A., Architect.*

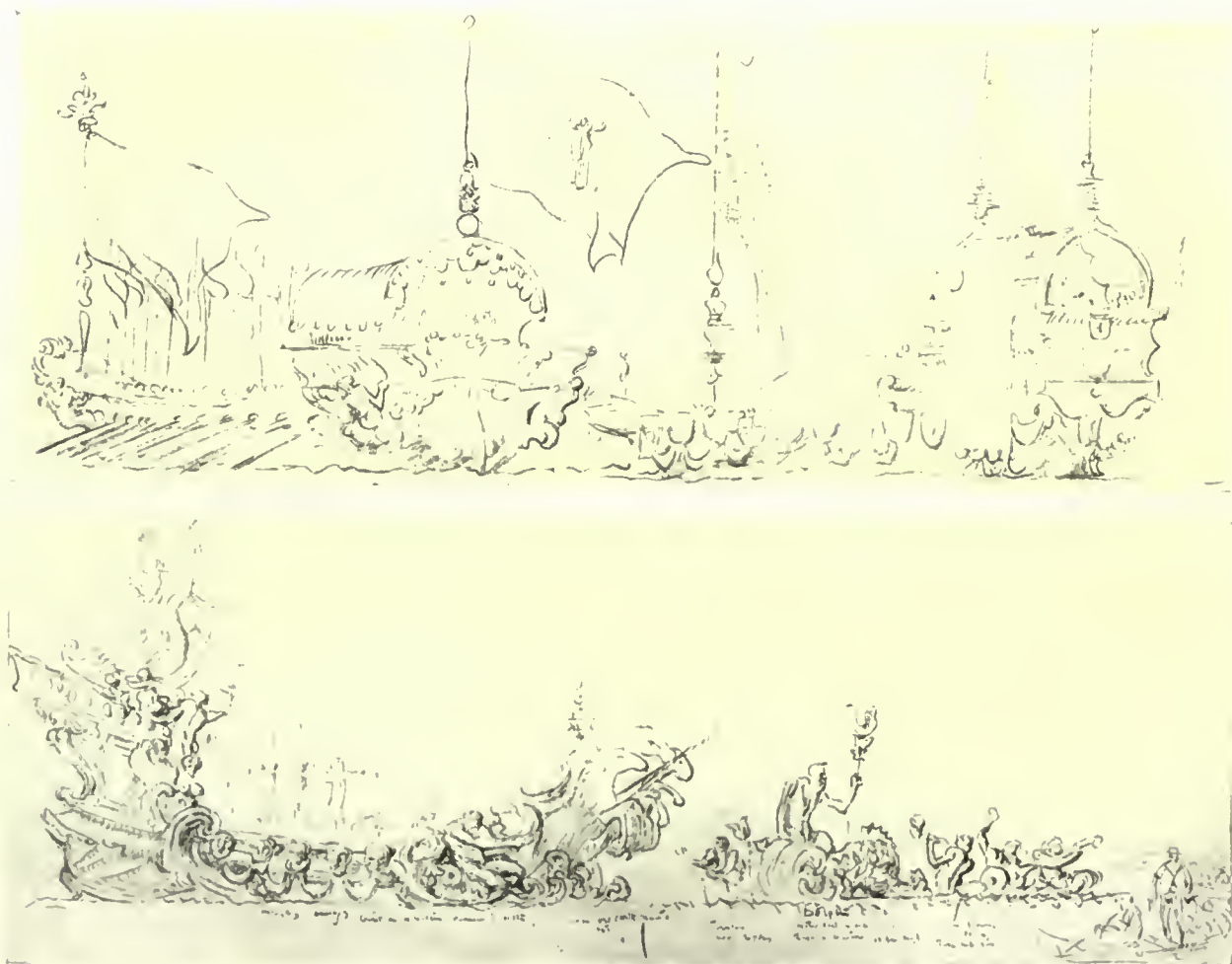








BIRD'S-EYE VIEW OF ACTUAL WATER PAGEANT.



SUGGESTIONS BY MR. FRANK BRANGWYN, R.A., FOR THE THAMES PEACE PAGEANT.

In Mr. Frank Brangwyn's original design, the two State barges shown in the uppermost of the two illustrations were gay with colour; on the left, a blue and yellow vessel with red flags and a red canopy over the poop; on the right, a vermillion barge with green garlands between bright-hued shields. The rough sketch reproduced in the lower of the illustrations shows a great peace float and Neptune riding a dolphin. The colour-scheme is gold with bright blues and reds; all the figures were to be gilt, and two and a half times life-size. The dolphin and tritons were designed for motor-launches. Unfortunately these splendid suggestions were not adopted in the actual pageant.



# VISCOUNT GREY AND LORD ROBERT CECIL ON THE PRINCIPLES AND POLICY OF A LEAGUE OF NATIONS.

*To gain a clear conception of how a City for the League of Nations should materialize, it is first necessary to appreciate the spirit that underlies and animates the whole movement. For enlightenment we naturally turn to Viscount Grey and Lord Robert Cecil, it being mainly due to the energy and determination of these distinguished statesmen that the vision of a League of Nations has assumed substantial form, and has been brought within the domain of practical politics. The following extracts from important speeches delivered by the two noble lords during the present year are reproduced with their courteous permission and by kind consent of the Editor of "The Times," from which the reports of the speeches are taken. Although, at the moment, the United States withholds assent to the League, there are hopeful signs that ere long she will be with us heart and soul.*

## TO PREVENT FUTURE WARS.

BY THE RIGHT HON. VISCOUNT GREY OF FALLODON, K.G., P.C.

FORM has been given to the League of Nations. The Governments have done their part at Paris and drawn up a scheme. Now it is the turn of the people to show that what was their aspiration it is their intention and their determination to make a reality by giving support to the work which has been done by the Governments. It is true that the people of this country cannot make a League of Nations effective by themselves. They can only do it by being associated with the rest of Europe, and even the whole of Europe by itself cannot make a League of Nations effective without having the support, the sympathy, and the co-operation of other great nations on the other side of the Atlantic. We cannot influence the action of the peoples of other nations. What we trust to is that a similar impulse and influence will spontaneously move the people in other nations to those moving us here. But let us do our part. Let us make it clear that from this country—from the public opinion of this country—there is a strong, clear, resolute support for the principle of the League of Nations, and that that support arises not from a narrow national motive. It is true that a League of Nations is, I believe, in the interests of this country, and in supporting it we are supporting the national interests of this country. But it is only of national interest to us in precisely the same way as it is of national interest to all the other nations of the world. Let our support be strong and clear, but let it be evident that that is our motive: no narrow motive to us inside, but a great common motive of world peace.

If we fought for an ideal during the war, cannot we work for the ideal after the war? The war is admittedly without any parallel in human

history. What decides whether an ideal is practical or not is men's hearts and men's feelings. If you get ahead of their feelings, no doubt you get into a region that is impracticable. But is it too much to hope that the awful suffering, the terrible experiences of this war have taught mankind such a lesson, have so worked upon men's hearts and feelings, that some things which were not possible before the war should become possible after the war? That is our hope; and the choice, after all, as to whether you have a League of Nations or whether you let things go on in the old rut they were in before the war is not merely a choice between what is desirable

and what is undesirable—it is the choice between life and death for the world. A future war, with all the inventions of modern science, would be vastly more terrible than this war has been. Science is inventing from day to day; it is placing ever greater forces of Nature under human control. Unless there be with the increase of power in men an increase also of moral strength, the very increase of power which they acquire will work to their destruction.

That is the point. Those who have fought most bravely in this war, have fought, amongst other objects, that they might not have to fight again—to prevent future wars. The same causes are operating already that have brought about wars in the past. You can see them in the news in the papers every day; the same jealousies, rivalries, suspicion, imputations, motives, between nations—all these are at work again. The war has not killed them. What we want is an organization like the League of Nations which shall enable the people who have fought to prevent war, who wish that the disputes in future shall be



Photo: Russell.

THE RIGHT HON. VISCOUNT GREY OF FALLODON, K.G., P.C.



settled without war—an organization which shall make that wish and determination of the peoples effective. But to overcome the old tendencies to disputes between nations the peoples of the nations must be greater than the mean and small forces which are at work to keep them apart. Our people and the people

who have been comrades with us in war have been great in war: they must be great in peace as well. It is an old saying that it is easier to be great in adversity than to be great in success. We have been great in adversity: we must be great also in victory. We have been great in war: we must be great in peace.

## THE LEAGUE OF PEACE AS A LIVING ORGANISM.

BY THE RIGHT HON. LORD ROBERT CECIL, P.C., K.C., M.P.

*We are permitted to print the following letter from Lord Robert Cecil. It is addressed to Major H. Barnes, M.P., F.R.I.B.A.:*

*"Dear Major Barnes, You have been good enough to communicate to me proposals connected with the central buildings for the League of Nations.*

*"I am in great sympathy with the idea that the League should be worthily housed. It is important, not only on the practical ground that the best use of the site should be made so as to facilitate to the utmost the work of the League, but also because there should be a correspondence between the conception of the League and its buildings, which will in some degree at least represent its work to the outside world.*

*"I trust, and have some reason to believe, that those who are most concerned in the establishment of the League are fully alive to this point of view, and I have every hope that your wishes may be carried out in their general lines.*

*"Yours very sincerely,*

*"ROBERT CECIL.*

AFTER every great war, men have looked about to see what can be done to prevent a repetition of all that war involves: and if the demand is more urgent and more effective than it has ever been before, that is because of the extent of the catastrophe which we have endured. I am afraid it is not easy for any of us, even for those who have been closest in touch with the reality of things, to picture how great that catastrophe has been. The devastated districts of France and Belgium tell us something, with their hundreds of miles of abomination of desolation. We read, but we can scarcely imagine, what is meant by the starvation in Russia, in Poland, in Austria, and even in Germany. The massacres in Armenia and Syria are but a name to us. When we are told that two thirds or more of the Armenian race have perished, such a disaster so far transcends our experience that it presents little that is actual to our minds. Even those relatively minor evils which are nearer to us somehow or another are not easily connected with the war. We see all over Europe economic disaster and ruin. Here in our own country we are suffering inconvenience and even enduring hardship—and of all the European belligerents we are probably the least affected. Yet we do not somehow put these things into the same

category as the greater horrors of war. It is difficult to realize that the same causes which produce high prices in England are bringing actual want and even famine in many other countries, and that the unrest and industrial disquiet here has its counterpart in revolution elsewhere.

Do not let us deceive ourselves. I see these things, or some of them, attributed to many causes. It is said that Governments have blundered. That is the way of Governments. It is alleged that shameless persons have made profits out of the wants of their fellow-men. It may be so, and, if so, such criminals deserve the severest punishment. But in the last analysis the cause of all these evils is war itself. Do not be blinded by poets and historians. There has been a conspiracy not yet broken down to dwell on the glories of battle and cover over its horrors. The truth is that war has always produced these results, more or less marked according to the magnitude of the struggle, and war always will produce these results.

This truth was very clearly realized by the distinguished statesmen who formed the League of Nations Commission of the Paris Conference. There was absolute unanimity among them that the supreme purpose of the League must be to prevent, and so far as



*Photo: Elliott & Fry.*

THE RIGHT HON. LORD ROBERT CECIL, P.C., K.C., M.P.



possible to abolish, war; and in drafting every article of the Covenant this was the ultimate object they kept in view. The Commission itself was a remarkable body. It represented fourteen Powers. It contained the President of the United States and the President-elect of Brazil, the Prime Minister of Italy, an ex-Prime Minister of France, and the Prime Minister of Greece, not to speak of several other Ministers, ex-Ministers, and Ambassadors. We held many meetings, and went through the Covenant clause by clause and line by line. Then we arranged that the first draft of the Covenant should be published, so that we might obtain the assistance and advice of every one who cared to give it to us. We summoned meetings of the neutral Powers, and discussed with them a number of suggestions. Then we re-drafted the Covenant, and embodied in it a very considerable number of the proposals that had been made. But I am sorry to say that even so the most vocal of those who opposed the Covenant at first are still found in the ranks of its opponents. All that I would venture to say to them is this: No one supposes that the Covenant is perfect. Miracles no longer happen, and it would have been a miracle if a Covenant assented to by a large number of independent Powers should have been free from the faults of compromise. What we do say about it is that it is a living organism. It is not, and it is not intended to be, a finished product. We hope and believe that it will grow and adapt itself to the requirements of its functions. I do not, of course, mean that we should immediately make large changes in it. It is no use pulling up your plants perpetually to see how they are growing. But I do mean that when it has been at work and we have had experience of its practical defects, then I hope we shall not hesitate to make such changes in it as may be necessary.

Anyone who has followed the controversy closely will have observed that the main lines of the Covenant have never been assailed. There is a general agreement, apparently, that the League should have as its organs a small Council representing the Governments, and a larger Assembly representing other elements of each nation. It is said that this larger Assembly is too small, that it ought to be more representative; and I am disposed to agree. Again, I have read no serious attack upon the general method of action of the League. It is, as far as I can learn, conceded that its great object should be to prevent wars until every other possible method of settling national disputes has been tried, and that to secure this object we must rely chiefly upon the organized and instructed public opinion of the world. In other words, we must secure, as Viscount Grey tried to secure before the war, that there shall be free and open discussion between the parties to international disputes, so that the whole world may be apprised of the nature of the quarrel, and may form, and if necessary act on, its opinion as to who is in the wrong. Nor can I find that anyone quarrels with the idea that international co-operation should be made and fostered by every means possible, that we should provide machinery for the discussion of international labour questions, for the improvement of health and hygiene, for the protection of native races, and for the extirpation of such blots on our civilization as the white slave traffic, the commerce in opium and other noxious drugs, and the indiscriminate sale of arms and ammunition for the profit of the manufacturer and the destruction of his fellow-man.

Even criticisms that actually are made are often founded on a misconception. I have seen attacks made on Article X of the Covenant, which guarantees the members of the League against attacks on the territorial integrity or political independence of any one of them, and it is assumed that this means that the

actually existing settlement and the actually existing boundaries of each country are to be made unalterable. Nothing could be less true. I believe myself that there has been no more fruitful cause of international disputes and of war than the attempt to fix for ever by cast-iron treaties the limits of each nation. All that the Covenant does is to say that, when any change becomes necessary, it shall not be by violence or war, but by discussion and debate. Surely without some provision of that kind any League of Nations would be a farce. The first necessity is to establish beyond dispute the doctrine that aggressive war is the greatest crime against humanity—a doctrine which has not yet been accepted in all parts of Europe; but it must be accepted if peace is to be restored to the world.

The broad question which must be faced by every citizen is this: Do we desire to put an end to the existing international anarchy? Are we prepared to scrap once and for all the old system of alliances and counteralliances and secret treaties and competitive armaments, the balance of power, and all other noxious fruits of international rivalry? If we are, depend upon it, it is no light task on which we are engaged, and those who think that anything worth having can be accomplished in this direction without the sacrifice of some prejudices and preconceptions are living in a world of illusion. If we are to have a League of Nations based on international co-operation there must be some give-and-take between the partners in that great enterprise. If it is said that that means a diminution of national sovereignty, I can only reply that in that sense every international arrangement, every treaty of commerce, is necessarily a limitation of complete independence. Whoever heard of a man going into partnership with another and yet claiming complete freedom of action in partnership affairs?

We want the League because we want peace. Not only because peace is the greatest of British interests, but because peace is the dearest wish of all who love humanity and believe in God. As for myself, I want emphatically a League of Nations, a League of All Nations, not a mere League of Governments—not a mere fresh piece of diplomatic machinery, but something which will bring into closer contact all the live forces of each of the nations of the world.

The substitution of co-operation for competition in international affairs, the establishment of the doctrine that aggressive war is a crime against humanity, the enforcement of the doctrine that there shall be no annexations by conquest, the central idea that the prosperity of each nation is essential to the prosperity of all—these are the things for which we are struggling; these are the conceptions which every lover of humanity and every believer in Christianity must have at heart. For so great a cause as that, we seek not adherents only, but crusaders: crusaders for an ideal not less high and not less holy than any which has ever moved man in the history of the world.

#### *Mr. Balfour on the League of Nations.*

THE Right Hon. A. J. Balfour, M.P., presiding at a meeting of the League of Nations Union, at the Queen's Hall, on 12 November 1919, said, in the course of a magnificent speech: "What you have to do, and what you can do if you seize the propitious moment and use it to the best advantage, is to create such a habit of dealing with international difficulties by international machinery that the very thought of settling international disputes by the abominable practice of mutual slaughter will seem as truly alien to the views of civilized men as some of the habitual disorders under which society suffered not very long ago."





Plate III.

December 1919.

PEACE DECORATIONS: THE NELSON COLUMN, TRAFALGAR SQUARE.

*Designed in H. M. Office of Works.*







# A WORLD CENTRE.

## The Home for the League of Nations: A Suggestion.

By Sir ASTON WEBB, K.C.V.O., C.B., President of the Royal Academy of Arts, F.R.I.B.A., Etc.

WAS ever a greater project brought before the notice of architects of all nations than this? Some will say, "Don't trouble yourselves, it will come to nothing."

Perhaps so, for in some ways things do not seem very bright for its realization at the moment: on the other hand, sometimes the will to do great things makes great things done. The architectural aspect of a great world centre has already been adumbrated, prophetically, by Mr. Hendrik C. Andersen, in collaboration with Mr. E. M. Hébrard, in a very magnificent publication commenced by them before the war and published in 1916. Prophetic as such a scheme was then, it is prophetic still, for the fate of the League of Nations itself still hangs in the balance, and the great nation that showed perhaps the keenest interest in launching the scheme seems now to hesitate about taking the plunge: while the world, war-worn and weary, tired of strife and even glory, looks helplessly on, waiting for someone wise enough and strong enough to propose and carry through a scheme which would have a reasonable prospect of saving it from a repetition of such agony and devastation as it has recently suffered. In the meantime it behoves us architects, wherever we may be, to consider in friendly conference what the realization of such a scheme would mean from the architectural point of view, and how best it can be visualized for the world: so that when the time comes, if it should come, architects may be prepared to advise on the most appropriate structure and setting for a great organization which should be as much a mystic symbol as a material realization of the great ideal contemplated under the name of "A League of Nations."

At this early and preliminary stage of its consideration, details are better avoided as much as possible, and Mr. Hendrik Andersen's proposals may well be taken as a basis on which to found any suggestions, leaving it to the future to consider how far they may need modification: they are frankly put forward as proposals to quicken the imagination and to set the mind aglow.

Let us assume, then, that a great world centre is to be created somewhere, and somewhat on the scale and grandeur of Mr. Andersen's proposals. This being so, the first and all-important question arises, *Where?* Major Barnes seems to think that this has already been settled and that Geneva has been decided upon: but, if so, *who* has settled it? And who can settle it, without, at any rate, some public discussion, and without the opinion of those qualified to express one being known? If a great symbolic scheme of this kind is to achieve its object, it is essential it should be placed in the finest and most impressive position possible in the world. *A mistake made in this initial stage might, and no doubt would, be fatal to the whole scheme.*

What, then, are the requirements for such a site, and where can it be found?

Firstly, I imagine all would agree that a world centre must be central, and as much in the view of the world as possible, and as accessible as may be from all quarters of the globe. There appears no necessity for placing it in a neutral country, for this at once greatly limits the choice, and a neutral country

to-day may be a belligerent country to-morrow. The experience gathered from the Peace Palace at the Hague hardly points to a repetition of that experiment. On the other hand, other things being equal, a neutral country need not be "barred."

We come, then, a little closer to the question as to the requirements and advantages we should seek for in the site. Firstly, an absolutely essential requirement, I think, is that it should be *beautiful*, and also possess possibilities for the enhancement of its beauties if this centre were placed there. We should want also beauty of surroundings, beauty of outlook, beauty and grandeur of approach, and beauty of climate and plant life, and, indeed, beauty everywhere: these are, in my view, indispensable conditions if the imagination is to be stirred and a lasting home provided for a real international effort to bring "Peace on earth and goodwill to men."

Another requirement is that it shall be in the sun, where men's hearts may be warmed and expanded by its radiance, and protected from the chilling effect of cold winds, cloud, and snow: this may seem, and perhaps is, pure sentiment, but sentiment cannot be left out of calculation here.

Another requirement would be an entirely fresh site: none of the old beauty spots of the world must be invaded, for the size of its buildings as contemplated would dominate everything in its neighbourhood, and introduce a modern note altogether out of keeping with the buildings of the past. We should all resent, and I think properly resent, its presence at Athens, Rome, or Naples, in Egypt or Constantinople: neither should we care for it, I think, in one of our great capitals, for its size would prevent the practicability of its being a centre, and it would run the danger of becoming a side show in one of the suburbs adjoining the capital. Mr. Andersen's plans, indeed, suggest this difficulty in his proposals for sites outside Paris, Brussels, and Rome. A requirement of the site would appear, therefore, to be that it should have a certain flavour of romantic isolation about it, and from the economic and utilitarian point of view this might have many advantages.

Another requirement for beauty would be the presence of water—if possible, the sea—in the vicinity of the buildings. Not the green, wild, stormy sea we know round our northern coasts, but the blue, sparkling, and placid sea farther south. The site itself should face south, looking over the sea, and should be on a main high waterway, seen and easily recognized, as a beacon, and a promise, by all who pass by and who do their business in the great waters.

What more beautiful approach could be found for such a centre as we are contemplating than a sea approach, to which would come, in their gaily dressed yachts, the world representatives summoned to a peace conference—an approach surely in every way worthy of emperors, kings, presidents, ministers, and other representatives of the peoples of the world? How different to the approach by rail to most of our existing centres—through squalid slums, untidy building plots and allotments, dust heaps, smoke, factories, and chimneys!

A brilliant water-way in the form of a great lagoon could be formed up the centre of the group of buildings, entered through great water-gates, and enclosed by white marble quays on either



side, widening out at the head into a large water-basin, round which the most important buildings would be placed: and in the centre, looking down the vista and raised high on flights of steps and parapets, the great conference hall itself, dominating and giving distinction to the group, crowned with its gilded dome, and reflected down the waters of the lagoon. On either side of the quays would be great and formally laid-out gardens, with a semi-tropical growth of trees and flowers, protected from the north-east and west winds by the other official buildings running down on either side. At the back, behind the hall, would be a spacious aerodrome—for, by the time the centre is built, flying will probably be as common a means as any other form of transport.

Could such a site be found to fulfil all these requirements and many others that are not within my scope to consider in this short note? Geneva hardly fills the "bill." Delightful as in many ways it is, it is not on the sea: and, enclosed as it is by its mountain fastnesses, it is somewhat remote from the world, and, beautiful as it undoubtedly is, it seems to fall somewhat short of the impressive and symbolic site we are in search of. No other neutral country, except perhaps Spain, appears to present any greater attractions than Geneva, and, curiously enough, Mr. Andersen seems hardly to mention Spain.

In this dilemma I consulted an atlas of the world, and—with a clean slate, and entirely without prejudice as to nation, religion, or tongue—tried to think what part of the globe, if any, meets and is likely to meet our requirements. Assuming our site should be on one of our great sea routes, that to America and Canada seems to offer no resting place: those to South Africa have Madeira and the Canaries, but these are hardly central: and, finally, the great route through the Mediterranean to the East seemed to me to offer the best opportunities and the most likely on every ground to prove suitable. In the Mediterranean we find beauty to the full: sun, with blue

seas and blue skies, a moderate and delightful climate, and a luxuriant growth of semi-tropical plants; while along this route, uniting East and West, linking up Europe with India, China, Australia, and Japan, are dotted little islands, and I suggest that one of these might provide us with an island-home and the site we are looking for.

There is Malta, right on the route, and several smaller islands in the neighbourhood: or Crete farther east: or perhaps Cyprus, though that would not be so accessible. An island presents many advantages. It is isolated, which might be very desirable. It has no railway approach, it is true; but railway approaches are apt to become railway re-proaches, and, with increased facilities by sea and air, land access seems of less importance. An island set in this beautiful sea, crowned with a great group of important buildings devoted solely to an end for which all men long, could surely be made solemn and romantic in appearance, and effective and distinctive to all beholders. Architecture knows no special tongue or language, but it speaks to all who pass by. European, Asiatic, African, and American—all, it is hoped, would take a part in this building of a home for the League of Nations. It would be a group of buildings erected for the purpose of peace, raised out of the ashes of the greatest war the world has known; and this temple, with its gates ever open, would crown this little isle set in the silver sea, and be ever ready to bring home to the anxious peoples the message of the Gospel of Peace.

Major Barnes suggests that the great architectural institutes of the world should be associated for the purpose of ensuring that the future home of the League of Nations shall be worthy its place in the great architectural story of mankind. Probably the time is yet hardly ripe for this, and in the meantime much spade-work may be done in the way of discussion and suggestion. When the time does come to initiate joint association, the Royal Academy of Arts and the Royal Institute of British Architects will not, I venture to think, be found wanting.



GENERAL VIEW OF MALTA.

A possible Site for the Home of the League of Nations.



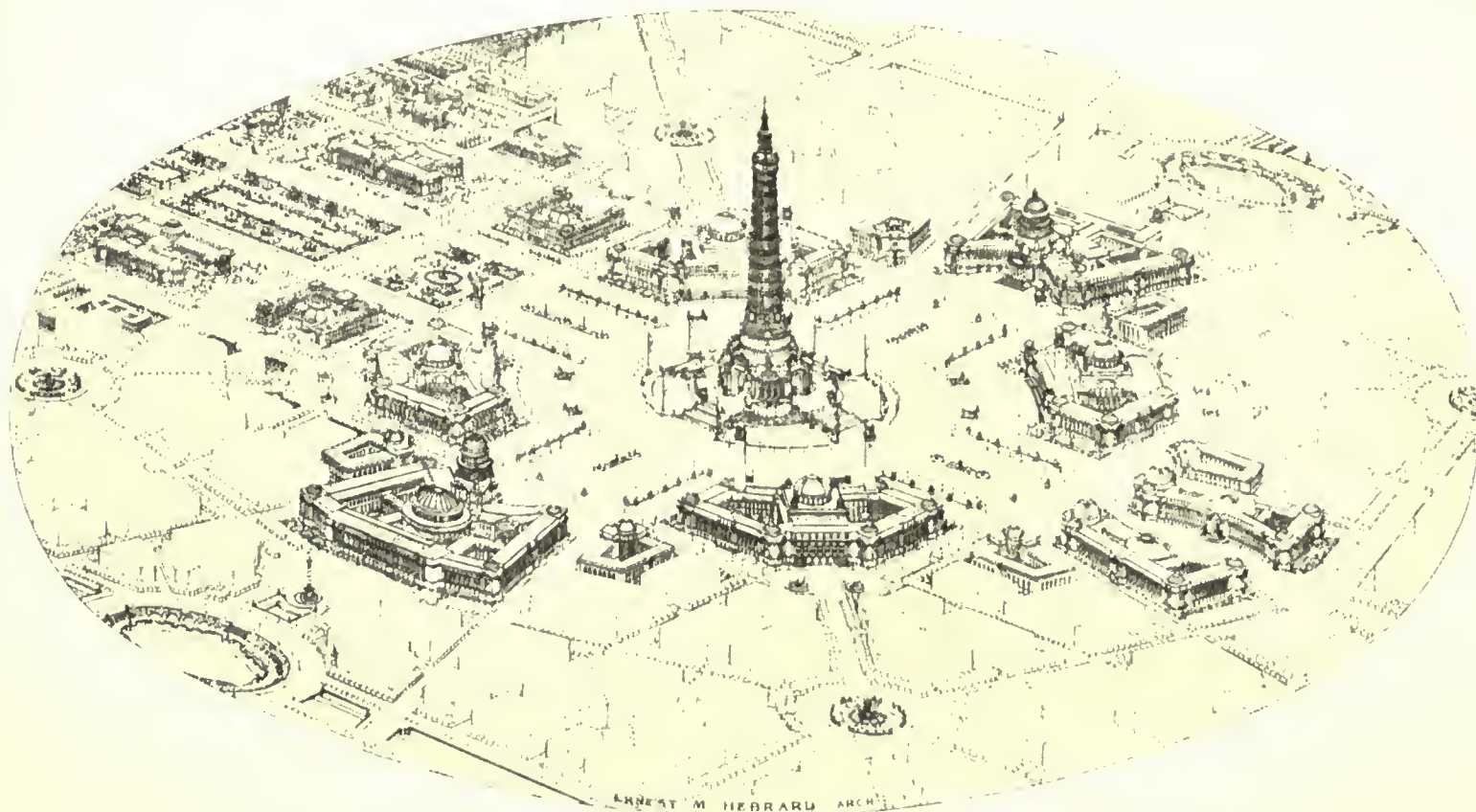
# MESSRS. ANDERSEN AND HÉBRARD'S SCHEME.

By MAJOR H. BARNES, M.P., F.R.I.B.A.

SIX hundred years ago, in 1294, the city of Florence had reached a significant point in its history. The great struggle against the imperialism of Germany had been fought and won. Sienna, Arezzo, Pisa, Pistoia, Volterra, all the Tuscan cities which had contested its supremacy, had been subdued, and from this pinnacle of her fame the Signoria of Florence published this decree: "As it becomes the sovereign prudence of a people of high origin to proceed in business in such manner that its wisdom, no less than the magnanimity of its conduct, be attested by works outwardly achieved, Arnolfo, master architect of our community, is ordered to make models or drawings of the utmost prodigality and magnificence for the restoration of Santa Maria Reparata,

proclamation of to-day. But in the conviction that great times should produce great works, that great deeds on the fields of war should be commemorated by great monuments in the cities of Peace; in the conviction that there should be some correspondence between those great qualities of soul that alone bring States through days of peril, and the works in which those deeds are remembered in that conviction, at least, it may be hoped that those upon whom the responsibility is laid of setting out and building up the home of the League of Nations will proceed.

It is a great point in time. If one could visualize the whole movement recorded in the history of the world, whether in that great book whose leaves are strata, whose pages are



PLACE DES CONGRÈS OF MESSRS. ANDERSEN AND HÉBRARD'S SCHEME FOR AN INTERNATIONAL WORLD CENTRE.

That the industry and might of men may never again be able to undertake anything whatsoever more vast or more beautiful according to the wisdom and counsels of our wisest citizens in public meeting and in secret committee, it is now made known that no public works shall be begun unless with the intention of making them correspond to the great soul made up of the souls of all the citizens united in one will." So spake Florence.

To-day the world has arrived at a great point in time. Another, the last and the greatest, battle with German imperialism has been fought and won. Its supporters, like the Tuscan cities of old, have bowed to the will of the victors. Austria-Hungary, Bulgaria, Turkey, have taken the place of the cities of the Italian plain. Again out of the hour arises the impulse and the need for architecture. In what spirit is the work to be begun? It may be that in the Florentine decree there is a note of arrogance which should be absent from any

marked by the ages, or that greater book of papyrus and parchment, of tablet and vellum, it would be seen converging on this point.

All the long story of the stages by which man, emerging from that far-off obscurity in which his beginnings are hidden, appearing as an individual consorting first in the family group all self-sufficient, reaches the age of co-operation which is to bring him step by step from family to tribe, from tribe to clan, from clan to nation, until in this present hour he stands conscious of the ties and interests which pass over the barriers nationality sets up, and make the world, if only in some dim way, conscious of a unity in which is to be realized all that it has dreamed of and aspired to from the commencement of its journey through time.

Looking back across that period, seeing the waste lands lying bare and vacant to the sky, waiting for the first inrush from the fountain sources of mankind, watching its first



appearance, seeing the passage of moving peoples up river valleys, over mountain passes, down into the great plains—first the hunter, then the shepherd, last the farmer—one waits breathlessly for the rise and fall of the cities that are to come, the civilizations that are to pass before the tale of the world is made complete. It is a process of dispersion, it is a process of concentration. Ever and again the moving tide is stayed. Here and there, around some nucleus gathers a group which, growing greater through the years, attracts and displays forces and powers which at one time or another give us those great chapters into which the story of the world divides.

Under what stress is it these concentrations take their form? Some broad generalizations may be made with just that rough and picturesque element of truth which generalizations contain. What of the States that emerge? What power originated them, held them? Assyria, Rome, Germany, great soldier States, linked to the names of great conquerors. Monuments of the force and power that may be gathered into any single pair of hands and held while they are strong.

In the plains of Mesopotamia, on the Seven Hills, in the North Marshlands of Germany, we hear the thrice-told tale of autocracy, of despotism. States built up by the sword, and maintained by the application to peace of systems perfected in war. These States appear and pass.

They are replaced by the great Priest States where the theocrat rules with the autocrat. The powers of Egypt, Palestine, Rome. The land of the long river, where time loses itself in antiquity as the Nile in the desert. Home of great governments in which mystery enshrined authority, where the dead ruled the living, where the after-world was paid a homage that life itself lacked; where the priest shared with the king that double power which comes when the State and the Church link hands, and man escapes from the secular arm only to fall before that authority which stretches beyond the limits of life.

The hills of Jerusalem, and the hills of Rome, the two sacred cities. The City of God and of his vicegerent, where men sought not a palace but a temple; home of the kingdom which was not of this world, but was yet to include this world. The great theocratic States—these, too, appear and pass.

The last stage of all, the democratic States. England, France, America. Lands in which the torch of liberty lighted once has never flared out into darkness again; where autocracy and theocracy have bowed before the new rule; where the king and the priest have given place to the people. These remain at this point of time to be the witness of the new era that opens with the World State.

What is that State to be? Will it resume all the past? An autocracy because in it is enforced the supreme will of the people? A theocracy because of its regard for those great qualities of justice and truth which are symbolized in all religion? A democracy in its determination to secure for all, equality of opportunity, free access to the great world-resources available for the full life of which man's powers and desires make him capable? Here on this threshold we await its coming; we lay its foundation; we plant its gardens.

That, in rough, is the story of the world. The story told in verse and prose, by the painter's brush and the carver's tool; told most of all, and best of all, because on a scale commensurate with its grandeur, in architecture.

Seen in this wise, in the days before the war, by two brothers, it may be found recorded in a monumental work called "The Creation of a World Centre of Communications,"

a work which lies in the library of every Legislature in the world. Great in its conception, monumental in its execution, almost devotional in its spirit, it remains prophetic in its insight and, it is to be hoped, dynamic in the inspiration it can give to those nations of the world who, in the League of Nations, have to take a part in the erection of its new home.

One of the brothers, Andreas M. Andersen, unhappily is gone. To his memory, his brother, Hendrik Christian Andersen, dedicates the work, inscribed "To give to the world and the future some token of loving appreciation. A light to guide them. This was my brother's high calling." The frontispiece is symbolic with figures of industry, science, fine arts, religion, and commerce, gathered around the figure of Peace.

Divided into two parts, in the pages of the first part we see illustrations, some of which are reproduced in the present issue of this magazine, of the monuments by which the great centralizations in the world's history are commemorated.

The early days of the menhir and dolmen, the circle and the altar, speak of times far removed from any such development as nation States, but yet times in which men had common interests and common desires, strong enough to impel them to co-operation. Here we see the beginnings, in the rude pillar, of the monument that some day is to soar aloft in the spires of Cologne; the round hut from which is to float the bubble dome of Sancta Sofia.

In our own country the circles of Stonehenge and Amesbury remain to us to whisper of our beginnings and remind us of our past. It is a far cry from Stonehenge to Khorsabad; but in these days we do not need to be reminded of the tie, when we recall lives that, beginning in the shadow of these British stones, ended on the shadowless fringe of the rivers flowing through the Mesopotamian plain.

The conqueror states of Assyria appear first amongst these pages, where we realize that the destroyer may be also the builder of a city, and the planning of a campaign may possess qualities which can be transferred to the planning of a town. Though long since the forces of time have resolved the cities of Assyria, and buried them in the mounds on which they were built, sufficient is left to show the greatness and the vigour of conception not unworthy of those men whose power extended their empire from the snow-tipped mountains of Persia to the blue shores of the Syrian Sea.

Then on to Egypt and the halls of Karnac, the pylon, and the hypostyle; the avenue of sphinxes and the rock-cut tombs of kings; not frail dust like the Babylonian brick, but impenetrable granite defying all time, still standing to proclaim the memories of priest and shepherd kings, who aspired to link Africa to Asia, to unite the whole known world under one rule, and from whose ravished tombs there yet comes the echo of the voices under which a world fretted in awe.

Out of this barbaric splendour, out of this titanic grandeur and colossal gloom, we draw to the sweetness and light of the reason and order of Greece. We mount the Acropolis, pass through the Propylæa, and pause before the Parthenon. There, on this steep and sudden hill, this terrace between the mountain and the sea, we learn how genius, free, uncontrolled by the despotism either of power or belief, may produce a world's glory and a model for all time. In the rocky mainland and islands of Greece, the little States severed by gulf and ridge, maintaining inviolate their individuality and freedom; under pressure of common peril, under inspiration of common faith, learn the secret of combination which, if soon forgotten, produced for a time in the Amphictyonic Council the crude model of what is being shaped now in the councils of the world. Memories of this common life and purpose are left us in the sanctuaries of





PART PLAN OF MESSRS. ANDERSEN AND HÉBRARD'S SCHEME FOR AN INTERNATIONAL WORLD CENTRE.



Delos and Delphi and the monuments of Olympia. There is something suggestive in the thought that hostile nations which would not worship together, could meet in friendly rivalry in the Olympic games.

These great Hellenic remains prove that the monotonous regularity of design in Assyria and Egypt, where proud force obliterates the natural obstacles to construction, must yield in beauty, and even in grandeur, to an art which can not only accommodate itself to, but use the natural configuration of a site to enhance the beauty of the buildings it supports.

This is the great consummation of world architecture; and if the story is re-told, it is on a lesser scale and with minor characters, yet not without interest. The appearance of Alexander heralds a new world-empire, and his great project for the construction of Alexandria is in keeping with his character. It is reported that Dinocrates presented to him a scheme for carving out of Mount Athos a colossal statue, the left hand of which should form the site of a city, while the right hand gathered up all the waters of the mountain to discharge them in a great cascade into the sea. The conception was colossal; but to the practical mind of Alexander, the fact that the mountain could grow no grain for the citizens of the new city was sufficient to condemn it. The architect was rewarded by being entrusted with the construction of Alexandria.

The break up of the Alexandrian Empire failed to stay the appetite for great construction. Many cities in Asia Minor, from which Pergamos may be selected as a typical example, show how inevitably the force and vigour of the rulers of the time expressed itself in the cities over which they ruled. Rome is a familiar tale: Augustus, who found it brick and left it marble; Trajan, Caracalla, all a long line of emperors, made it the great city of magnificence and pleasure. Upon one hundred thousand people the spoils of the world were showered, and, for a time, a life of luxury, of pleasure, of satiety, was possible to all. Though this should never be repeated, there are lessons to be learnt from the crumbling walls of Rome in the provision of communal enjoyment. In the Colosseum, the Circus Maxime, the great baths of Caracalla, may be found models for a more rational, if less barbarous, enjoyment for the citizens of the future. Rome had its children. Baalbek and Palmyra repeated in the provinces the profusion of the capital, and speak for the consul the same taste as for the emperor.

The curtain falls upon the classic world. The stage is cleared by the inrush of the barbarian, and for a time we see nothing but the shifting of the scenes. The world empires have passed away. The new world of nation States is to begin. Dying empires flicker out their last splendours in the magnificence of the Basilicas at Rome and the great church of Sancta Sophia—Hagia Sofia—at Byzantium.

For six hundred years Europe is traversed by struggle. Here and there castles arise and abbeys seek some sheltered plain; but not until the eleventh century did the great cathedrals begin to rear aloft, and not until the thirteenth does the great period of city splendour open in Northern Italy. No more fascinating chapters in architectural history are to be found than those which tell how the new spirit which burgeoned into the civic life of the great cities of Italy, Flanders, and the Hanseatic League produced the magnificence which, in its architectural remains, still makes these cities, shorn in most cases of all their commercial glory, a perpetual haunt of those who seek after the greatest material expression of the spirit of man.

Florence opens this review; but scarcely less notable were her contemporaries: Pisa, with its Baptistery and Tower;

Sienna, a city of one hundred thousand inhabitants, which set out to build the largest cathedral in the world; Venice, the jewel in the earth's crown—all insistent on the fact which, if we were left with nothing but the records of modern commerce and industrialism, we never could have known, that architecture does not flourish alone under the patronage of princes, but that to the power of amassing great fortunes may be added the art of great expenditure, not on mere personal ostentation, but on such works as shall remain when those who have produced them are dust, to tell the world that wealth may be allied to taste, and that competence need not be divorced from culture.

Across in Spain the Moors were building; in the mosque at Cordova you may see an etherealized Karnak where gloom has become gleam, and shadows fascinate where once they held the soul in fear. This stage ends at Rome. The empire of the Cæsars has been replaced by the dominion of the Popes: the great church of Bramante and Michelangelo, built through many years, standing, the daily resort of priest and pilgrim, dominant over the ruins of Forum and Temple, proclaiming in strange splendour the predominance of things which are eternal over things which are temporal.

Age to age seems lesser grown, and when we come to the modern States, although they have not been devoid of architectural achievement, there is little that can be placed on the plane of the past. It may be that the impulse has been less powerful, it may be that it has been less worthy, it may be that the ambitions of a conqueror, the compulsions of religion, are more effective stimuli than the demands that arise in a modern State. Whatever the cause may be, things that are done are not to compare with things that have been done.

In England there was a great chance after the Fire of London; and if Wren had been not only architect but autocrat, London might have shown to-day some features in city planning that need not have feared comparison with the past: but it was not to be.

France, cumbered by its age-long growth, in recent years has monumentalized itself. It has behind it the traditions of splendour in the modern State which were set by the Grand Monarch at Versailles. It has within its heart that great rival, the Louvre, whose conflicting claims led Colbert to that bold letter of a minister to his prince, in which he endeavoured to divert the millions that were being spent in the environs of Paris to the capital itself—a letter in which he says: "Your Majesty knows that, failing the brilliant achievements of war, nothing shows the greatness and intelligence of princes better than building; all posterity gauges them by the measure of the superb houses which they have built during their lifetime. Ah! how great were the pity if the greatest of kings, and the most victorious, with the true virtue which makes great princes, were gauged by the measure of Versailles! And yet there is reason to fear that misfortune." Even in these days, when economy must be preached, I should not regret if a Chancellor of the Exchequer could be found to address such a letter to the Crown. We might hope then for a London which should be worthy of its place as the centre, not of a great Empire but of the greatest association of free peoples the world has ever known.

America has played the principal part in establishing the League of Nations. It is to be hoped that American architects will remind themselves that, when the United States came into being as an independent State, the great man and genius to whom it owed that being seized the opportunity to lay out a capital worthy of the occasion. Along the shores of the Potomac, to the plan of the great French architect L'Enfant,





THE PALAIS DE JUSTICE IN MESSRS. ANDERSEN AND HÉBRARD'S SCHEME FOR AN INTERNATIONAL WORLD CENTRE.

arose the city of Washington, the home of the Legislature and the Executive of the United States. Unique in being not the capital of any one of the States over which it was to rule, but the capital of them all; more unique in being the first capital in which the functions of the Legislature and the Executive were separated; most unique in being the capital in which the Legislature was made predominant over the Executive. Washington, the home of the league of States which has made the United States of America, is the fitting model for the home of the League of Nations which is to make the United States of the world.

This is a brief outline of Part I of Mr. Andersen's great work. In Part II Mr. Andersen turns his face from the past towards the future. From the setting sun he looks into the dawn. He has visualized a city which shall be the common centre of the world, in which all the great activities which age by age are being realized as international in their scope should find their home. Illustrations are produced in these pages which will give some faint idea of the grandeur of his conception, and the extraordinary detail into which it is pursued. Let it be frankly said that the purpose of this article will not be achieved if it does not help forward the association of the great architectural institutes of the world in the common enterprise of ensuring that the future home of the League of Nations shall be worthy its place in the great architectural story of mankind.\* When it takes place, when a meeting is arranged, from that meeting Mr. Andersen cannot be excluded; and at that meeting his plan should form the draft upon which the co-operative and sympathetic criticism of the architectural capacity of the world is centred. No one would suggest,

and I am sure Mr. Andersen himself would least expect, that his ideas should be adopted in their entirety. The construction of the world's capital can be the work of no one man. In it must be exhibited that richness and variety which can only come through the employment of the talent of many States; but his plan will focus the thought and form the foundation upon which the final structure will be reared.

I do not know whether his work is to be found in every architectural library—it ought to be. I do know that it is within the access of every legislator in the world. The illustrations that are here reproduced give the general plan and perspective, with some idea of the various types and purposes, of the buildings proposed. In the preparation of this work Mr. Andersen has been fortunate in securing the collaboration of M. Ernest M. Hébrard, and to a very talented architect we may offer our congratulations.

It is not for nothing that at this moment there is in existence a work of this kind, prepared by a great American in conjunction with a great Frenchman; and if we in this island have had no such close connexion with the work, we can at least be proud that it was composed in our language, and that the great world parliament which it aspires some day to house is the child of a parliament born in this country and still in the vigorous exercise of its powers—mother of legislative institutions adopted in every quarter of the globe, upon the vitality of which depends the future of the world.

There are some to whom the conception presented in these lines may appear impossible of fulfilment. There are others who will watch with jealous care the infringement of the sovereign power of nationalities by the growing functions of the League. It is not necessary for our present purpose that we should anticipate the natural and ordered evolution of the

\* Will the Royal Academy and the Royal Institute of British Architects have the honour of initiating such an association?



League's place in the world's life. There are, at the present moment, in existence international activities of such scope and character as demand an establishment sufficient to form the object of construction for some time.

In an analysis of international activities prepared by Mr. John Culbert Faries, there are shown to exist in eight groups thirty different subjects towards which international attention is directed. They are as follows:—

- |  |   |
|--|---|
| 1. <i>Sanitation.</i>                  | 6. <i>Commerce and Industry.</i>        |
| Sanitary Conference.                   | Publication of Customs Tariff.          |
| 2. <i>Standardization.</i>             | Extension of Agriculture.               |
| Weights and Measures.                  | Exchange of Official Publications.      |
| World's Map.                           |   |
| Causes of Death.                       | 7. <i>Police Regulations.</i>           |
| Pharmacopœia.                          | Slave Traffic.                          |
| 3. <i>Exploration and Mensuration.</i> | Regulation of Alcohol Act.              |
| Geodetic.                              | Africa.                                 |
| Seismological.                         | Repression of Obscene Literature.       |
| Hydrographic.                          | Opium Conference.                       |
| 4. <i>Conservation.</i>                | Suppression of the White Slave Traffic. |
| Labour Legislation.                    | 8. <i>Legislation.</i>                  |
| 5. <i>Communications.</i>              | Peace Conference.                       |
| Postal Union.                          | Naval Conference.                       |
| Telegraphic Union.                     | Patent Laws.                            |
| Protection of Submarine Cables.        | Copyright Law.                          |
| Radio-Telegraphic Union.               | Private International Law.              |
|  | Maritime Law.                           |

On these subjects there have been sixty-four official conferences during the last century, of which nearly half have been held in the first twelve years of this century. In addition to this there have been 650 unofficial conferences of artistic, scientific, industrial, and commercial associations. Subjects and conferences continually tend to grow.

The value of international association and communication has been more and more appreciated during the last half-century. The great exhibitions have brought proof of this to every man: the spread of ideas in every realm, including legislation, industry, scientific research, and commerce, has proved beneficial to all.

In the home of a League of Nations, associations would be formed that would stimulate the whole world, that would redress its inequalities, that would produce that balance between peoples which is essential if international stability is to be maintained. Here new markets will be created and old businesses stimulated: here industrial conditions will be improved, and backward nations brought into line with those which are up-to-date. Here the result of scientific research, with its investigation into materials, will be available for all. Here the development of the international protection of labour will stabilize production and make possible on a broader and freer basis that great fabric of international trade upon which the ultimate prosperity of the world must rest. These are practical considerations which may appeal and convince, where arguments from history and to sentiment bring no conviction.

The site has been chosen. It is Geneva. There will be critics—that is inevitable. Other sites could be suggested. What are the conditions that should govern selection?

First: The site could not be inside the territory of any of the Great Powers.

Second: It must be central.

Third: It must be attractive.

From the historic and supremely idealistic view, Jerusalem might have been chosen. Centrally placed as it is between the three continents, Asia, Africa, and Europe, under perhaps the special protection of America, it would seem to be an ideal place. But the time has not yet come when Asia and Africa have reached the standard of material progress which is found in Europe. In those days, Jerusalem may be the centre of the whole earth.

Constantinople, the great meeting-point of East and West, has been suggested; but the considerations which ruled out the Holy City are scarcely less strong here.

Belgium, the great scene and centre of the world's struggle through which we have passed, has a special appeal: but it is, perhaps, not to be regretted that the home of the League of Nations will not be in a country which for generations to come must be surrounded with an atmosphere of sadness and sorrow.

Geneva has many qualifications. There are surroundings of great natural beauty. With the mountains as background, the waters of the lake as foreground, you have the same setting that gave the Greek cities their charm. It is, moreover, in a land where, on a small scale, a union has already been achieved of three great peoples of Europe, who there dwell in amity, the French, Germans, and Italians. Most of all, perhaps, it is a place of happiness, a place of welcome, where men from every land have consorted for pleasure and recreation. It has an atmosphere, in these days, of rest, and the kindness that goes with leisure. Centuries ago Calvin aimed to make it the city of God: and if he failed with narrowness of vision, it may be that the ideal he set before him will yet be achieved, and that Name which stands for Oneness be honoured in a city where men shall resort to compose their differences, to remember their common life, to associate in co-operation for the world's welfare.

It would need an Apocalypse to present a vision of this city. It needs be that the mantle of the seer should fall upon us all, and that those who profess and call themselves architects should seize this opportunity to proclaim the place and worth of the object of their pursuit in the eyes of the world, and see to it that those who set up this city shall set it up in the spirit of that decree with which this article opened, "that no public works shall be begun unless with the intention of making them correspond to the great soul made up of the souls of all the citizens, united in one will."

It will be useful to record here a few salient data relating to the Covenant of the League of Nations: The meeting at Versailles of Plenipotentiaries of the Allied Powers to draw up the conditions of Peace began in January 1919. Twenty-two minor Allied Powers were represented, but most of the influence proceeded from the "Big Five"—the United States of America, the British Empire, France, Italy, and Japan—or, more popularly, the "Big Four," it being understood that Japan played a less prominent part than the other Great Powers. The United Kingdom was represented by Mr. Lloyd George, Mr. Bonar Law, Viscount Milner, Mr. Balfour, and Mr. G. N. Barnes: Australia, Mr. Hughes and Sir J. Cook: Canada, Sir G. Foster and Mr. Doherty: India, Mr. Montagu and General the Maharajah of Bikanir; New Zealand, Mr. Massey; South Africa, Generals Botha and Smuts; America, President Woodrow Wilson and Mr. Lansing; France, M. Clemenceau, who presided over the Congress; Italy, Signor Orlando, the Italian Premier; Japan, the Marquis Saionji. Notable dates are: Draft of Treaty completed, May 6, and presented to German delegates next day; June 22, German National Assembly cast 237 votes for signing Treaty, 138 against; June 29, Treaty signed on behalf of Germany.]



## GENEVA: CAPITAL OF THE LEAGUE OF NATIONS.

*The following account of the site of the new City for the League of Nations is taken from an article by Mme. Noëlle Roger in "l'Illustration" (Paris) of 24 May last. We are indebted for the translation to the President of the Royal Institute of British Architects, Mr. John W. Simpson, Membre Corr. de l'Institut de France; and for permission to publish it, with the original illustrations, to Mme. Noëlle Roger and the Editor of "l'Illustration."*

THE new-born League which is to plan the world afresh—a world wherein Right shall become the Sovereign Universal, and Justice the single aim of all—has chosen Geneva for the seat of its authority.

Various considerations have inspired this choice. Free republic, small city in a tiny canton, Geneva has for a century past given her adherence to the Swiss Confederation—itsself a miniature League of Nations—which ensures tranquillity to its states by total absence of territorial ambition.

But, recalling the past history of Geneva, her long record of strife and suffering in the indomitable struggle for freedom, she would seem predestinate from all time as capital of the spiritual

subjection. They saw themselves deprived of their lucrative markets, they consented to every sacrifice rather than give up their one priceless possession. In 1535, at the time Geneva constituted herself an independent republic, she razed the suburbs which she could not defend, and cut down the trees which obstructed her view of the enemy. Made a city of refuge welcoming the Elect who suffered for liberty of conscience, Geneva began to look beyond her narrow boundaries, and was moved to passionate enthusiasm by the ideas which agitated the world outside. Not only did she supply her immortal citizen, Jean-Jacques Rousseau, with the type-example of a Republic State: her influence was among those which prepared the



*Photo: F. Botssonias.*

GENERAL VIEW OF LAKE OF GENEVA AT THE "CREUX DE GENTHOD."

kingdom of free peoples, joined in defence not of their own rights and liberties alone, but of those of other nations.

In prehistoric ages, the hill of Geneva—overlooking the long perspective of the lake, the two rivers, and the plain encircled by undulating heights—witnessed the first activities of human life. Before the Christian era, Geneva bore its present name; in 58 B.C., Julius Cæsar mentions Geneva as a town on the confines of the territory of the Allobrogi. From the end of the Middle Ages the existence of the hamlet was one long battle in defence of its privileges against the encroachments of its redoubtable neighbour, the Duke of Savoy. Through their bishop, the Genevese obtained in 1387 the confirmation of their rights. This long and detailed charter—defining every claim, establishing the duties and responsibilities of the citizens—is marked by a careful equity which suggests the very ideal of reason and justice to which the nations of to-day aspire.

Knit together by their freedom, the Genevese have stood fast against all the violence, all the allurements of ambition and wealth, offered by powerful neighbours bent upon their

French Revolution. Geneva was to pay for the advent of the new epoch by fifteen years of annexation—the sole period during which she lost her liberty.

Thus history shows to us Geneva enlarging always her conception of Right by logical progression: at first, fighting for her privileges; later, for liberty of conscience; finally, making common cause for the freedom of humanity. Now, summoned to a greater confederation, she is about to shelter those whose task is to develop and administer the Charter wherein are set forth the rights of all the nations.

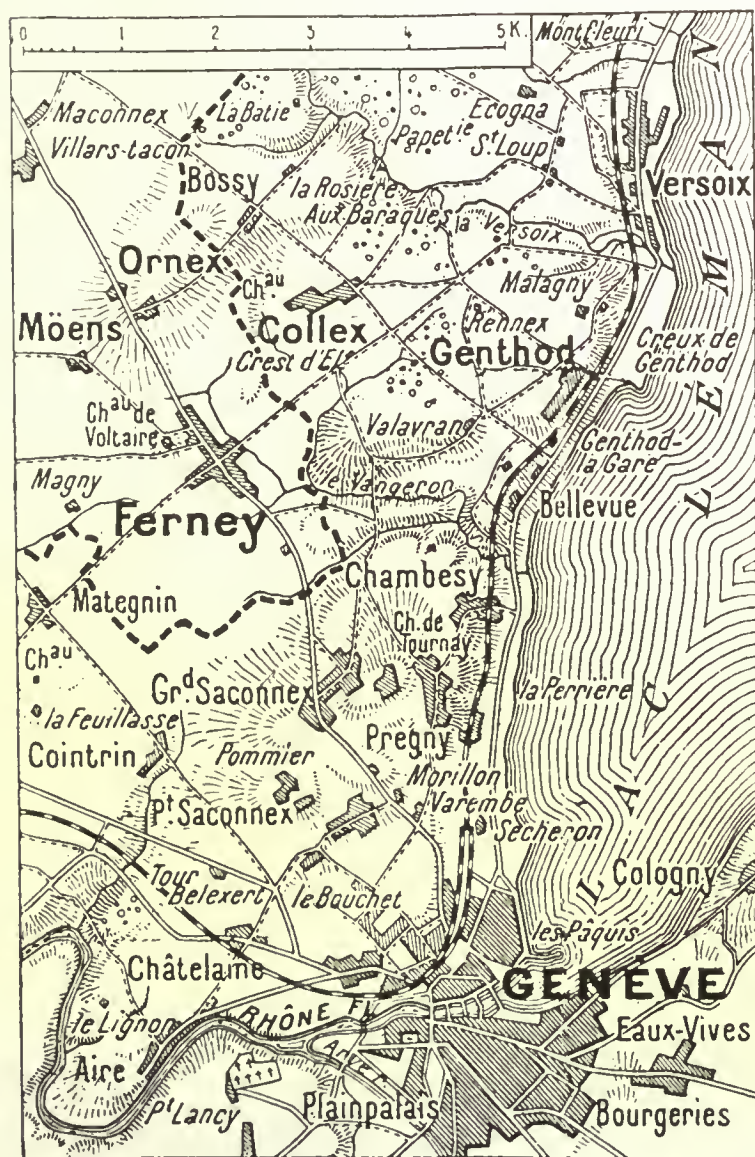
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Within the narrow borders of the canton of Geneva, in a country studded with parks and gay with flower-gardens, where was the needed site for the representatives of the States? There had to be found a stipulated fifteen-hundred mètres of lake-shore, a port for the hydroplanes, and a vast unbroken area of land facing the Alps and accessible both by land and water.





PLAN OF GENTHOD.



PLAN OF GENEVA.

Alone, the commune of Genthod, seven kilomètres from the town, could meet the requirements laid down. Genthod, which formed part of the estates of the Bishop of Geneva (in the hands of the Republic since 1535), included in the lands which the Bernois took from the Duke of Savoy, is one of our oldest villages. The locality, situated on rising ground overlooking the lake, has many attractions, and has been from all time the place of predilection for the Genevèse. In the eighteenth century the patricians replaced the farmhouses of their fathers by fine buildings in the grand manner, and laid out and planted parks. Two of these estates, with their avenues and ancient woods, their mansions touched with the patina of Time, but otherwise unchanged, were first selected: the "Creux de Genthod," belonging to the Saussure family, and the "domaine de Pourtalès." To these were added the Bartholoni property adjoining the last (of which it once formed part) and occupied by a large modern villa, the "Château Rouge"; together with—on the farther side of the property of M. Edouard Naville, the Egyptologist, interim President of the International Red Cross—an extensive estate formerly belonging to the great naturalist-philosopher, Charles Bonnet, and but recently divided up. On this are several houses; one, an eighteenth-century structure, brought stone by stone from Geneva and scrupulously reconstructed. Crowning the long range of gently sloping hills, a plateau falls towards the Jura, whose outline closes the whole horizon.

In this way a magnificent single area has been formed, measuring one and a half kilomètres along the lake and two kilomètres wide inland, half the commune of Genthod, bounded on the north by the River Versoix and traversed by the Geneva-Berne railway and the road to Lausanne.

The oldest of the houses, and the most perfectly proportioned, is that of the "Creux de Genthod." It was built for Ami Lullin, the collector of ancient manuscripts, in 1723, from the designs of Blondel\* the great French architect, who also laid out the park and gardens; and it was, later, the residence of Horace Bénédict de Saussure the naturalist, who married the granddaughter of Ami Lullin, and became the neighbour of his uncle, Charles Bonnet. De Saussure, absorbed by a passion for

\* This was the second "François Blondel," uncle of the more famous Jacques-François.



Photo: F.-H. Jullien.

CHÂTEAU ROUGE.





Plate IV.

December 1919.

PEACE DECORATIONS: MINISTRY OF HEALTH, GEORGE STREET, WESTMINSTER.

*Designed in H.M. Office of Works.*







the high Alps whose profile was always before his eyes, devoted himself to their exploration, made the ascent of Mont Blanc, wrote his "Voyages dans les Alpes," and, on his return from visits to Paris, would recall the souvenirs of Buffon and de Jussieu with whom he associated. In this grave atmosphere his daughter, who became Mme. Necker de Saussure, passed her youth. Charles Bonnet pursued his patient investigations, and, when he lost his sight, gave himself to philosophic speculations, affirming, as a scientist, his belief in a future life. Haller came occasionally from Berne to share their studies: and they were visited by learned and literary men from all parts of Europe. Goethe appeared one day to in-

quire of De Saussure if it was prudent to venture as far as Chamonix in the month of November!

This little group at Genthod, penetrated with scientific culture and Christian philosophy became a European centre at issue with the Ferney circle, where great Voltaire satirized the Genevese austerity which he did his best to destroy.

After the death of Charles Bonnet, his property reverted to the De la Rive family, relations of Mme. de Staël. Copet is not far from Genthod, and "Corinna" came many a time on summer days to sun herself upon the terrace of the naturalist-philosopher.

The house on the "domaine de Pourtalès" was built about 1750 by Jean-Louis Saladin, a Genevese diplomat in the service of Louis XV. He served the king well, obtained the restitution to France of three ships captured by the English, and received, among other marks of royal approval, a full-length portrait of the monarch.

Saladin's house, on the higher ground, commands a vast



Photo: F. Boissonnas.

MAISON DE POURTALES (CIRCA 1750).

expanse of the lake. Its sober grey front, with the servants' quarters spreading in a semicircle, stands in the midst of its double avenues, a masterly composition. Beyond the gently sloping meadows appear the clustered trees of the "Creux de Genthod"—rare specimens collected at great cost by Ami Lullin: chestnuts brought from Lyons on coupled wagons; immense vistas of leafage, cunningly planned tree-architecture enclosing the old French garden. In these Geneva walks where the two scholars meditated, about the house of Blondel's pure and graceful design where so many great men gathered, the air was, even then, heavy with the influence of European thought. So intimately are these simple, dignified dwellings related to their splendid scenery of ancient trees, to the rounded distant hills with the Alps towering beyond, to the clear expanse of lake, to the whole vast yet ordered landscape, that it would seem impossible to disturb so incomparable a harmony. Doubtless these historic houses and their grounds will be left untouched, and the new buildings erected farther inland on the plateau.

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It may be that the wraiths of the two savants still return to haunt their precincts. The audacious science of the one, the idealism of the other, are to find to-morrow their unexpected yet logical development. And, while the destiny of their city surpasses all they ever dreamed, the shades of the great Genevese, present but unperceived, will look with wonder upon the founding of a new world.

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[We should be charmed to share the confidence of the author that the choice of Geneva is final. But is it?]



Photo: F. Boissonnas.

MAISON DE SAUSSURE (1723): BLONDEL, ARCHITECT.



# CONSTANTINOPLE AS THE G.H.Q. OF PEACE.

By MAJOR DAVID DAVIES, M.P.

THE dream of the ancients has at last come true. A great world confederation of Justice has been formed in order that the nations may devote themselves to the arts of Peace and may progress unhindered by the spectre of the sword. Never was a League of Nations more urgently needed, never did more formidable an array of problems face the statesmen of the Universe.

Look for a moment towards the East. Who is to decide the future of the Turkish Empire? Who is to provide protection for the Armenians? What will be the ultimate fate of the Arabs in Syria? How can safety be secured for all the races of Macedonia? Look at Russia. What will the years bring to the fledgeling states which have risen around the borders of the wasted Empire? Nearer home there are the menace of Fiume and the myriad puzzles of the Adriatic littoral. No man can say that the seeds of war have been destroyed.

Look, too, at the internal situation. Almost every State staggers under an overwhelming burden of debt. The problems

of finance have succeeded the problems of war; and they will be no easier to solve.

In the difficulties which are with us now or which wait ahead, we must look mainly for help to the League of Nations. What a severe test lies before the young League! It is a test which might well overwhelm a body whose constitution has been strengthened by the experience of centuries. Can the League win through? I answer "Yes," but it must be a qualified "yes." The League of Nations will fail in its allotted task unless it is deprived of nothing which might facilitate its labours. At the moment one of its most noticeable requirements is a really suitable home. It is true that the Covenant names Geneva as the Seat of the Secretariat, but it is common knowledge that the delegates at Paris could spare but little time for the consideration of such questions. The location of the Capital City of the League should be decided by the members when they are summoned together. At the Conference of League of Nations' Societies in London a resolution was passed that the matter should be submitted



VIEW OF CONSTANTINOPLE FROM ILEYOUB, LOOKING DOWN THE GOLDEN HORN.



to all countries who are members. That is obviously the proper course, and it is earnestly to be hoped that it will be adopted. The discussions which take place should be entirely public, and the pros and cons should be made widely known in order that popular interest may be stimulated. Public interest and support will be the life-blood of the League. No step which is likely to secure them should be omitted. Let the people of the world follow every stage in the story of the League from its earliest infancy. That is the way to make it a real force.

It is strange that greater pressure has not been brought to bear for the substitution of a more suitable city for Geneva. The choice of the capital of a country is recognized by all to be a matter of great importance. Not many years ago the transferring of the official capital of India to Delhi aroused universal interest. Very little attention has, however, been paid to the selection of the place which we hope will be regarded by the generations to come as the G.H.Q. of Peace.

At present Geneva holds the field. For what reason? The only points which are urged in its favour are that the city has acquired a certain reputation for the alleviation of the horrors of war, that Switzerland was one of the few countries which preserved their neutrality during the last great struggle, and that Geneva is convenient of access. It is more than fifty years since the Geneva Convention was originally adopted, while the "Geneva Cross" flag was a well-famed emblem of humanity during the war of 1870. The cynical disregard for the provisions of the Convention which has been displayed by Germany must rather detract

from the lustre which the Convention conferred on Geneva. It might even be said that it would be an ill omen to frame future agreements at the spot which saw the construction of one which has been so shamefully abused. Swiss reputation for neutrality is a poor argument in favour of the choice. The principles of the League are entirely at variance with neutrality. The world must "pull together" for the common cause of mankind. There is no room for the nation which will look idly on while oppression is afoot.

I do not deny that Geneva can be conveniently reached from the capitals of Western Europe or from the United States, but the League of Nations has not been constituted for Western Europe or for the United States. The essence of the Covenant is that the world as a whole shall be united, and that the weak shall have the same opportunities for progress as the strong. As merely the selfish instrument of the powers of Western Europe the League will surely fail. It must find its home where it will give the utmost benefit to the nations as a whole.

The geographical situation of Geneva is disadvantageous from every point of view. The city is far from the sea, and cannot by any stretch of the imagination be deprived of its severely territorial character. There is no hope that the delegates to the Council or the Assembly of the League would here be able to debate in an atmosphere free from the doubtful influence of the great Chancelleries. Switzerland is bordered by France (including Alsace), by Germany, Austria, and Italy. For the home of the League we need a spot guarded as far as possible by the waters of the ocean—a fortress of freedom wherein no single nation can claim a right of influence.

If it is admitted that the claims of Geneva are less than



MOSQUE OF AHMED I, CONSTANTINOPLE, SHOWING ANCIENT HIPPODROME.



slender, where else can we look? Surveying the two hemispheres, many renowned names leap to the mind: Jerusalem, Rome, Constantinople, Brussels, The Hague, Versailles, and Strassburg must all merit consideration. Brussels, Versailles, and Strassburg have the disadvantages of Geneva. They are landlocked and lacking in the world-significance which lends weight to the selection of others. Rome, so rich in tradition, is now strictly a capital city. It has the atmosphere of politics, and could not be internationalized. Jerusalem's claims are apparent to all. Here it must, however, be argued that, just as Geneva is too closely identified with the West, so Jerusalem is too Eastern. Its distance from the sea and its difficulty of access must weigh heavily in the scale. Strong arguments may also be adduced in favour of The Hague. The city has an anti-war reputation and can boast of its Temple of Peace. It also has ill-omened fame as the signing-place of a much violated Convention. In any event the claims which can be urged on behalf of Constantinople far outweigh any that are put forward by The Hague.

Considering the advantages and disadvantages of each of the cities of the world, we are driven to the conclusion that Constantinople alone can adequately respond to the test which must be applied. It is indeed remarkable that in arriving at that selection we are endorsing the judgment of James Lorimer, the international jurist, who so far back as 1876 advocated that Constantinople should become the common property of civilized mankind, to be devoted to their common purpose. By a fortunate chance the future of Constantinople now hangs in the balance—the old-time capital of Christendom is in the market. The priceless opportunity must not be allowed to slip from our grip. No statesman can say to which nation Constantinople should be awarded. The strategical situation of the place is such that a strong power is made too strong by its ownership. In the hands of a weak power it is a menace to international relations, for sooner or later covetous eyes are certain to be cast towards the famed stronghold of the Bosphorus. Very probably we have not heard the last of Russia's traditional longing for the place. Russia will again become a great nation. If Germany should keep apart from the League of Nations, and form an Alliance with Russia, the future of Constantinople may be raised anew. The Cadet Party have never abandoned their hopes, and Constantinople in the possession of a single power may yet kindle the torch of war. It will at least be an ever-present menace as of old. That is why Lorimer said that one was sometimes tempted to wish that Constantinople could be blown into the air or sunk into the sea. To-day we seek a similar fate for Heligoland. But what a difference there is between the two! Heligoland can serve no purpose except in war. Constantinople on the other hand has the most immensely utilitarian value during the coming days of peace. The city has been put to many ill purposes since the Romans made it the metropolis of the Eastern Empire. Now is the time for it to redeem the past and play the part which Nature must surely have intended for the junction of East and West.

The first essentials of the Capital of the League are that it should be ex-territorial, international, and be endowed with the pomp and circumstance which are as necessary in Peace as in War. Constantinople entirely fulfils these conditions. Nothing could be easier than to make it ex-territorial and international. Its freehold must belong to the League. Constantinople would not be a State within a State. It would be a State by itself—the property of all. There is no other city which could be utilized in this manner.

As an indication of the results of such a policy, let me quote the case of Columbia. In 1790 this district was ceded to the

United States as a whole. The individual States came together and decided that when they met they must meet on a common footing. They must be governed from a place which owed allegiance to none but was the property of all. Then they felt that the decrees of government would be deprived of the slightest suggestion of prejudice and would carry the greatest weight. So Columbia to-day is a district by itself. The Municipal Government is vested in three Commissioners appointed by the President. The constitution of Constantinople should be framed on similar lines.

The internationalization of Constantinople would once and for all settle the difficulty of its future ownership. Even the Mohammedans of India, who are averse to the city coming under the sway of a new nation, could hardly fail to be impressed by its selection for so momentous a purpose. Propaganda should forthwith be undertaken in India to show that we plan no violence to the faith which has given Constantinople such a place in the hearts of millions of followers of the Prophet, but that on the contrary we visualize the city as the Temple of the World.

In the clear atmosphere of internationalism there will be little encouragement for the intrigue which has brought about most of the wars of the past. The knowledge that diplomacy is to be entirely straightforward—that the out-in-the-open creed has at last gained its way—will in itself greatly strengthen public confidence in the League, and will go far to ensure the success for which everyone so devoutly hopes.

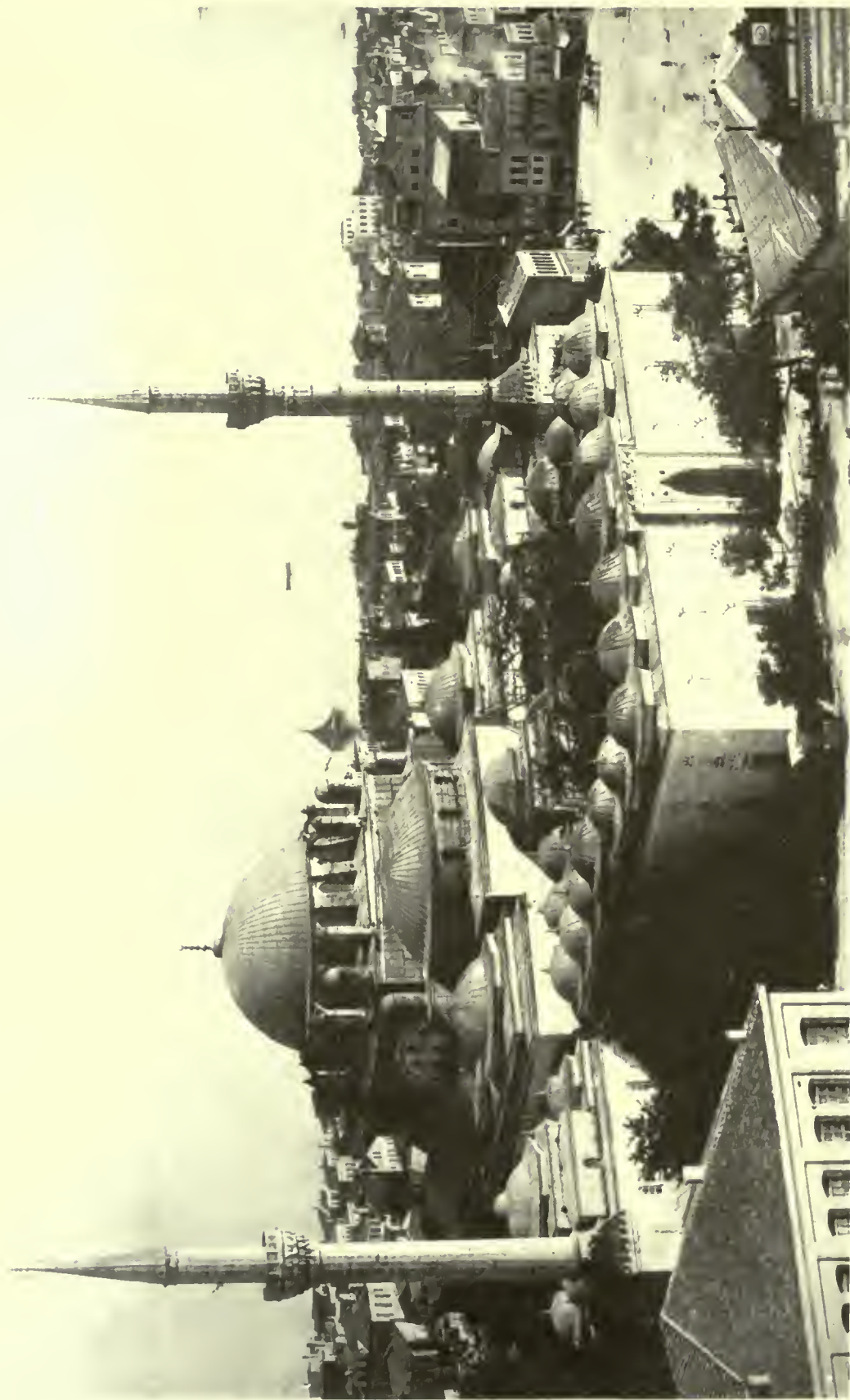
The ready access to the sea is of supreme value. Very soon the public will see that an effective sanction must be created for the decisions of the League. International law must firstly be framed, secondly be administered, and thirdly be enforced. An International Police Force will be organized for the purpose of enforcing the decisions. This will be composed of Naval and Military Units, so the advantage of choosing a seaboard Capital for the League is obvious.

The headquarters city of the League of Nations will be looked upon as the Capital of the World. It must, therefore, possess historical and religious associations, and must appeal to all creeds and countries. Already Constantinople harbours the most remarkable assortment of races, religions, languages, and costumes. For its size it must be the most cosmopolitan place in the world. A worthy preparation for a greater purpose! Constantinople may truly be said, from its position, to be associated with the world as a whole and with no particular sect of mankind. To the East it is the door of the West. To the West it is the door of the East. In its religious traditions it is associated intimately with Mohammedanism and with the Greek Church. Its roots sunk deep into the past will preserve continuity between the old and the new.

Another advantage is that Constantinople is near the danger zone of the Balkans. It is "on the spot." Everyone knows what is to be gained by settling disputes or planning policy "on the spot." Nowhere else will the Statesmen of the League be so well able to study those insidious influences which are at work in the Balkan cradle of war.

What are the arguments against Constantinople? It is sometimes urged that this has long been a centre of intrigue. That is perfectly true. The Turk has a peculiar penchant for intrigue, and he can be relied upon to practise it wherever he is. As soon as Turkish influence is removed, there is little doubt that Constantinople will lose its evil reputation and that the intrigue will be transferred to whatever part of the sphere is encumbered by the Ottoman. In any case, Geneva during the war has probably been the greatest centre of intrigue in Europe. It is also said that Constantinople is difficult to reach. Certainly it is farther distant from New York and the capitals of Western





MOSQUE OF BAYEZID II, CONSTANTINOPLE.



Europe than is Geneva. On the other hand it is more readily accessible to the capitals of the East. Its selection as the headquarters of the League would greatly stimulate the development of routes by air, land, and sea. It might bring about the doubling of the Balkan Railway. One can foresee a unique opportunity of demonstrating and testing the transportation progress of the era, which should ensure that the question of distance becomes a matter of secondary importance.

A further complaint is that Constantinople is ill-planned and that the accommodation is unsuitable. Here is an opportunity which would be seized upon with zest by architects throughout the world. A site of such surpassing beauty lends itself to schemes of town planning which will far outrival any yet attempted. The sanitary engineer will also be required. Modern science will replace the numberless dogs who at present scavenge the labyrinth of crooked alleys.

When every city is taken into consideration, when every attribute of the ideal is borne in mind, can we fail to think that Nature and History together have planned that the people of the World should look to the Ancient Byzantium as the blessed Home of Peace?

[It may be useful to recall that Constantinople—Istamboul or Stamboul according to the Turks, and called Tsarigrad by the Slavs—was founded by Constantine the Great in 330, on the site of the ancient Byzantium. There would be poetic justice in making it the G.H.Q. of the League of Nations, if only because of its warlike history. Its strong fortifications resisted successfully in 616 and 626 the Persians, in 668-75 and 717-18 the Arabs. In 1203-4 the Crusaders founded here a Latin Empire, which lasted but sixty years, whereas

the restored Greek Empire which succeeded it in 1265 lasted until 1396, when the Turkish Sultan Bajazet besieged it for about five years without success. Murad II had more success in 1422, but did not quite succeed in capturing the city, which, however, fell into the hands of the Turks in 1453, after a siege of forty days. Besides the incomparable Sancta Sophia, or Hagia Sofia, which has been called "the brightest gem of the art of the Byzantines," and was built by Justinian (532-558) on the site of a church that had been erected by Constantine the Great in 326, and dedicated to "the Eternal Wisdom," there are the very fine mosque of Suleiman, built in 1550-56: the Mosque of Mohammed (1469), and the Mosque of Ahmed I (1609-14). A mosque in the suburb of Eyub, on the north side of the Golden Horn, enshrines the sword of Osman, the founder of the Empire of the Ottoman Turks. This sword is used ceremoniously at the investiture of each successive Sultan. A very beautiful modern mosque is the Hamidieh, which was built in 1886. Of the several hundreds of mosques in Constantinople, twenty were formerly Christian churches. There are also a Greek Orthodox cathedral, in the Greek quarter, and, in the same district, the Bulgarian cathedral, which was completed in 1897. Of the palaces, the principal are the Yildiz Kiosk, and—more important in point of size—the old Serai, whose great gate gives the Turkish Government its title of the Sublime Porte. There is also the Dolma-bagche Serai, beside the Bosphorus, which was built by Abdul-Medjid about the middle of the nineteenth century, and has a magnificent throne-room and a splendidly decorated interior generally. Its fine quays on both sides of the Golden Horn were constructed in 1899-1900.]



DISTANT VIEW OF MOSQUE OF SULEIMAN, SHOWING MOSQUE OF RUSTEM PASHA IN BACKGROUND.





Plate V

December 1918.

PEACE DECORATIONS: THE WAR OFFICE, WHITEHALL.

*Designed in H.M. Office of Works.*







# PLANNING A CITY FOR THE LEAGUE OF NATIONS.

By PROFESSOR PATRICK ABERCROMBIE, M.A., A.R.I.B.A.,

Department of Civic Design, Liverpool University.

IF a single Palace of Peace—the home of an international debating society—might fittingly be placed in an existing city, it is clear that the League of Nations—the organization which is to administer the Peace of the World—would require a complete site. It would not suffice to plan an annex to an older town as has been attempted at Delhi, for there are no historic associations to hitch on to here. The seat of the League has no affinity with Rome or those other dominating cities which have attained their position by mere

conquest. Nor could Constantinople be handed over for the purpose: its own inherent vitality could never be sunk so as to make it a clear stage for this new pageant.

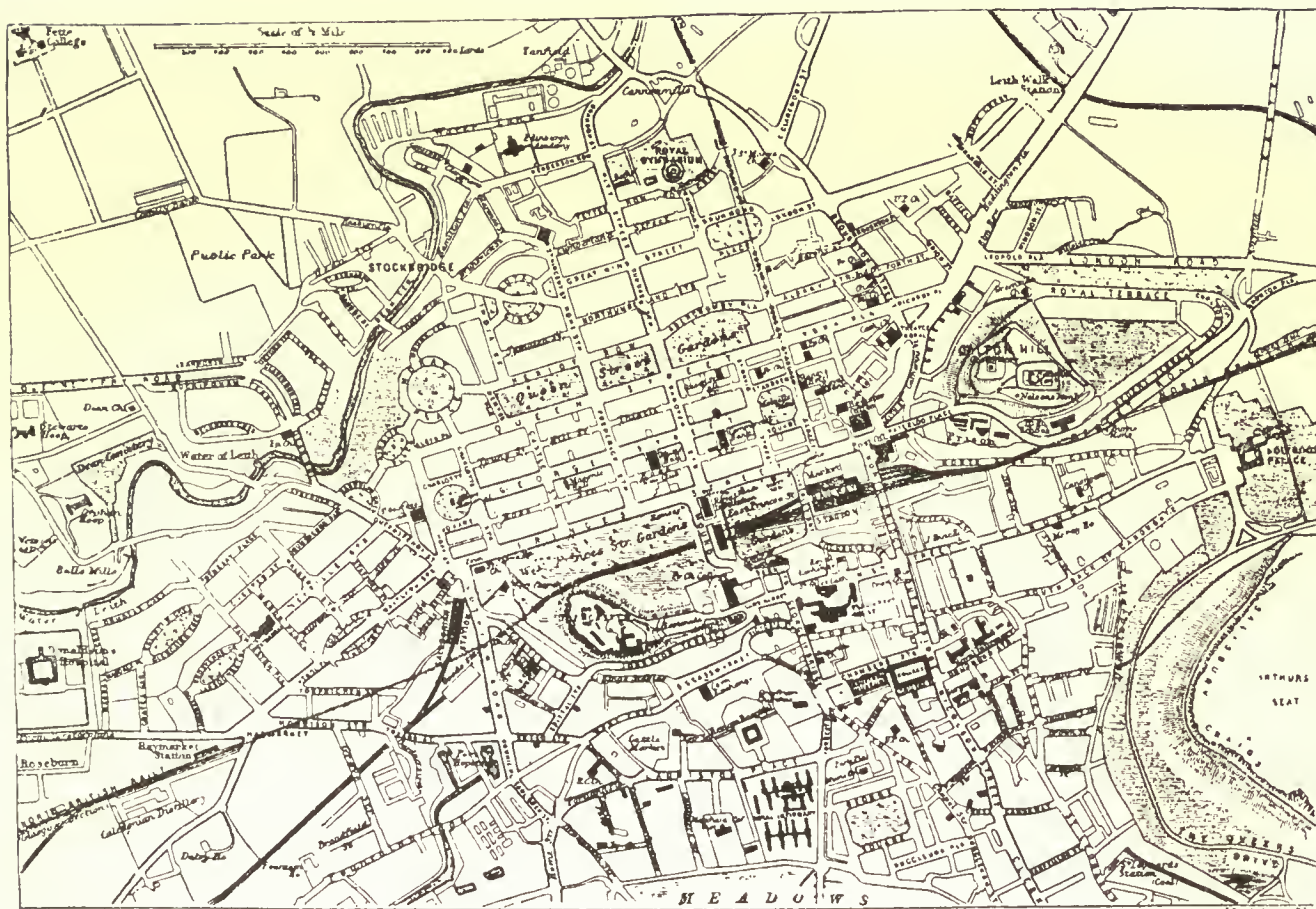
No; a site must be found and a new city must be devised and its design must not exhibit the final phase of a worn-out academicism or the culmination of the artistic period closed by the war; but it must be instinct with an élan vital towards the future; and this must be achieved without dropping into bizarrerie, which so frequently masquerades as original thought.



PLAN OF CANBERRA, THE AUSTRALIAN FEDERAL CAPITAL.

Walter Burley Griffin, Architect.





PLAN OF EDINBURGH.



PLAN OF WASHINGTON.





PLAN OF PARIS.



PLAN OF BERLIN.



Probably the greatest fault to be found in projects for new cities on ideal or actual sites, is the completeness, the finality of their conception. The designer feels that he must carry his plan to its logical conclusion, fill up his site and frame his town as a finished work of art set in the country like a picture hung on a wall of foliated paper. The city so planned has no feeling of growth about it—it is not a living organism, but rather the still-born child of a limited phantasy.

Now, the City for a League of Nations must, above all things, be capable of growth; its planning dynamic rather than static. The League itself is just born, still mewling in the strong arms of the group of nurses that are tending its infancy. But no one has foreseen its full stature, and as it develops, so must the city that is its natural home expand. If a nursery suffices to-day for this infant, it must be a nursery planned with a view to an ultimate palace: and the palace will need its attendant buildings: and there is no limit to the other structures that will grow up round this central group.

A purely administrative city for the work of the League would be a dull affair. If this were its entire object, it would be comparatively simple to plan a congress hall or palace, with a secretariat for each of the participating nations, and a suitable arrangement of ancillary buildings. An opportunity, no doubt, for an architectural conception of great sublimity; a frigid marble setting for a gigantic diplomatic hot-bed, solely preoccupied with the arid science of Welt-politik. But the city must be leavened with barm drawn from every source of the world's energy. It must, indeed, be a microcosm, reflecting the growth of civilization, ready for unlimited expansion. Before the war there was felt a growing need for an international meeting ground: and Brussels was nobly attempting to fill this rôle: the need has now become a clear necessity for progress, and the site for the headquarters of the League of Nations is also the inevitable spot for the meeting-place of the constructional activities of the human race: Art, Science, and Industry.

The accretions to the central administrative core must be spontaneous; you cannot drill art into an international hobnob, and there is its secular suspicion of politics to be got rid of. But the City from its outset must be prepared for this wider usefulness. Science, for a long time, and Industry, more recently, have learned the benefit of international communion. Science, it is true, has adopted the principle of meeting in different countries, largely because there was no recognized neutral ground.

To these three purely *constructional* activities, which will meet here, will be added those administrative functions which are concerned with the Town or Village, rather than the Nation. This new City will thus become the headquarters of inter-civic as well as inter-national interests. L'Union des Villes, which was formed immediately before the war and located by its Flemish founders at Brussels, will remove its siège to the new City, which will thus become the centre of the Cities of the earth as well as of the Nations. This is by no means the same thing; the encouragement of civic independence and a Federation of Cities is the Hellenic ideal; the welding together of town and country into huge nations is the Roman policy, whose drawbacks the League seeks to eliminate.

The structure of a City for such varied functions must be a complex one; it is no uni-cellular diplomatic organism. And the advantage to the central core of the League of these super-added activities cannot be over-estimated. The machinery for governing the world will react to these stimuli, which represent the objects for which the world exists.

Unfortunately, neither descriptions of the social basis nor

actual designs for Ideal Cities in the past are of much assistance in planning this City. Nearly always the author has aimed at realizing the Hellenic ideal of a single community, exactly regulated and fittingly housed. Several of these visionary Cities appeared at the time of the Renaissance, all owing some inspiration to Plato's Republic. Sir Thomas More's "Utopia" contains a vivid description of the principal city of the Island Amaurote; but, interesting as this is as a forerunner of the Garden City on formal architectural lines, it does not rise to any great imaginative heights. It is rather the simple home of a contented community, whose houses, nevertheless, are "of faire and gorgeous building." In Bacon's "New Atlantis" there is a nearer approach to an international centre in the description of the college in Bensalem called "Salomon's House," described as "the noblest Foundation that ever was upon the Earth, and the lanthorne of this Kingdom," and whose object is "the enlarging of the bounds of Humane Empire, to the effecting of all things possible." By means of its system of travelling fellowships this college becomes the centre point of the world's knowledge and research.

But by ill luck Bacon, whose gift of description is more vivid than the engravings which are supposed to illumine other men's ideas, makes no attempt to create a vision of Bensalem, contenting himself with one or two brilliant touches on the inhabitants' costume. This is the more to be regretted when we remember that his essay on gardens has established those English principles of garden design which are in force to-day.

In his "Christianopolis," the German educationist John Valentin Andreae approached somewhat nearer, and added a very precise description of his city, illustrated by a plan and perspective. The civic design is extremely feeble, but the dominating central structure dedicated to the most solemn religious and secular uses, and surrounded by the great quadrangular college, is a fine idea. But neither here nor in Campanella's "Civitas Solis" is there much to help us in the way of actual design.

The plans prepared for ideal cities by Renaissance architects are almost entirely under the influence of fortifications, which encouraged the finite type of design and whose symbolism is in no way appropriate to our purpose, though it will be remembered that the Peace Palace at the Hague is modelled on a robber baron's château and bristles with warlike imagery!

Of the cities that were actually built during the later Renaissance, Washington and Karlsruhe are most worth study, but both are inspired with the single capital idea, which presents a simple problem in grouping and arrangement. At Washington the Capitol and the White House form primary and secondary foci with the Obelisk as intersecting point of the two chief axes. At Karlsruhe everything radiates from the palace, which on one side is in the town and on the other in the park; there is also a strong secondary motive in the horizontal avenue that cuts across the web.

But the League of Nations requires a more elaborate programme if the essential of a logical basis for the city's growth is to be laid down. Nothing here can be said of its architectural style, which must be the outcome of its plan; but it will be necessary for control to be exercised over a natural tendency that there will be to over-emphasize nationalistic idioms. The harmony of the world rather than its dissonances should influence the character of its design, while its organic structure should reflect the emerging order of the new world.

[Professor Abercrombie has, it would seem, intentionally omitted from his references to ideal cities those that are mainly of ethical or political interest—such as Sidney's "Arcadia," Morris's "News from Nowhere," and, above all, Butler's "Erewhon."]





Plate VI.

December 1919

PEACE DECORATIONS THE MALL, LOOKING TOWARDS THE ADMIRALTY ARCH

*Painted in H. M. Office of War*







## VERSAILLES, THE SCENE OF THE PEACE CONGRESS.

FOR intensity of historical interest, the Château—or, as you will, the Palace—of Versailles has no modern rival.

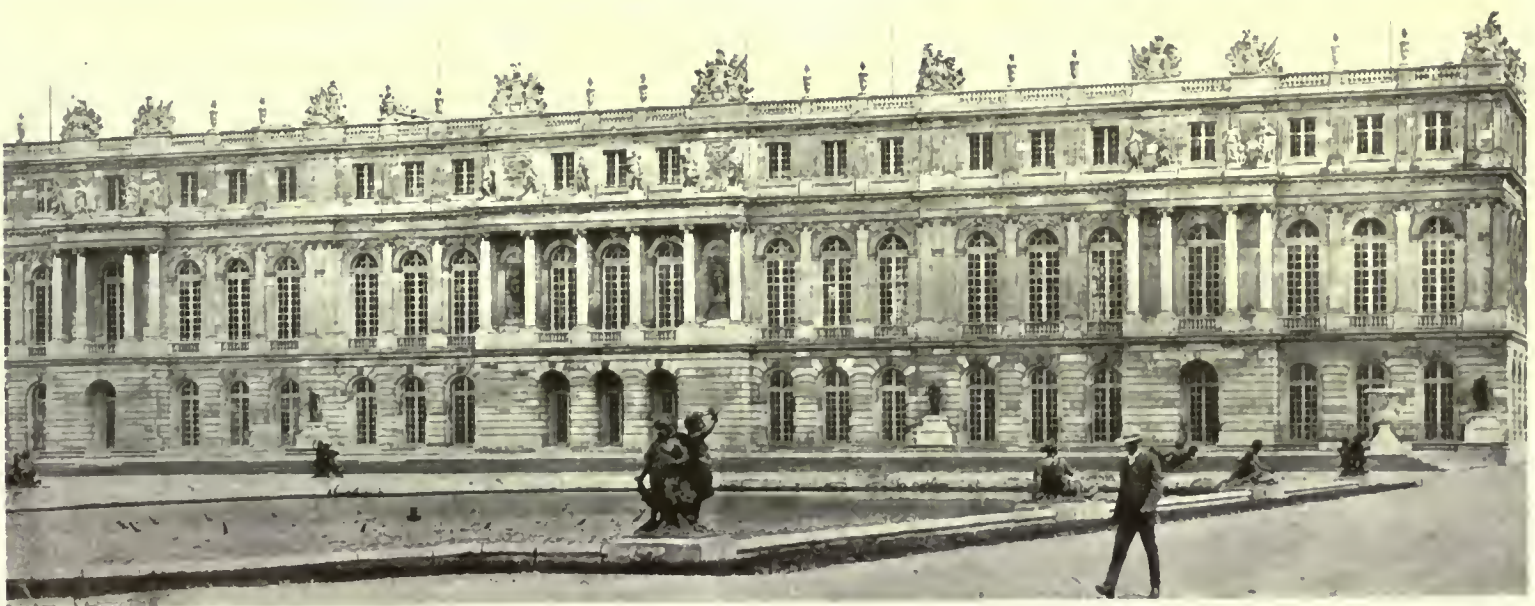
Though "all the world's a stage," Versailles has been deliberately chosen as the scene of the most dramatic moments that high diplomacy can know. In September 1783 the Treaty of Versailles put an end to the disastrous War of American Independence; here was signed in 1871 the capitulation of Paris; and, third great historical event in order of time, but easily first in magnitude, was the great Peace Congress of 1919, when the faces of Clemenceau, Lloyd George, Wilson, were reflected in the magnificent Hall of Mirrors, and where, it may be hoped, but may hardly be believed, the German signatories for peace could see themselves as others saw them: the sight might have shocked them into a genuine repentance of which as yet they have shown no sign.

Thomas Carlyle has several grim references to Versailles. Louis XV (he quotes from Hénault), "while hastening from one end of his kingdom to the other, and suspending his conquests in Flanders that he might fly to the assistance of Alsace, was arrested at Metz by a malady which threatened to cut short his days. At the news of this, Paris, all in terror, seemed a city taken by storm: the churches resounded with supplications and groans; the prayers of priests and people were every moment interrupted by their sobs; and it was from an interest so dear and tender that this surname of Bien-aimé fashioned itself—a little higher still than all the rest which this great prince has earned." Thirty years having flown, "this great prince" again lies sick; "but," Carlyle comments, "in how altered circumstances now! Churches resound not with excessive groanings; Paris is stoically calm: sobs interrupt no prayers, for indeed none are offered, except Priests' Litanies, read or chanted. The shepherd of the people has been carried home from Little Trianon, heavy of heart, and been put to bed in his own Château of Versailles: the flock knows it, and heeds it not." And so on, *ad nauseam*, in Carlyle's worst taste. More tolerable is his account of the "session of the Tennis-Court, famed Séance du Jeu de Paume, the fame of which has gone forth to all lands," six hundred National Deputies having there sworn to make a Constitution. "As for the Séance itself,

the Carpenters seem to have accomplished their platform; but all else remains unaccomplished."

In the summer of 1789 a very dark cloud brooded over Versailles: "Truly, in the Château of Versailles all seems mystery; in the Town of Versailles, were we there, all is rumour, alarm, and indignation. An august National Assembly sits, to appearance, menaced with death, endeavouring to defy death." Again, "The Versailles Ball and lemonade is done; the Orangerie is silent except for night-birds. Over in the Salle des Menus, Vice-President Lafayette, with unsnuffed lights, with some hundred or so of members, stretched on tables round him, sits erect, outwatching the Bear." Louis was told about this late sitting. "Why," he said, "this is a revolt!" "Sire," answered Liancourt, "it is not a revolt—it is a revolution." Versailles National Guards, with tricolor cockades, were a portent of great events to follow: "My General Lafayette descends to the outer staircase, and harangues: once more in vain. 'To Versailles! To Versailles!' Mayor Bailly, sent for through floods of Sansculottism, attempts academic oratory from his gilt state-coach: realizes nothing but infinite hoarse cries of 'Bread! To Versailles!' and gladly shrinks within doors. Lafayette mounts the white charger: and again harangues, and reharangues: with eloquence, with firmness, indignant demonstration: with all things but persuasion. 'To Versailles! To Versailles!' So lasts it, hour after hour for the space of half a day."

Maillard having halted his "draggled Menads" on "the last hill-top," Carlyle gives us a taste of his own skill in rather rhapsodical descriptive writing: "And now Versailles, and the Château of Versailles, and far and wide the inheritance of Royalty opens to the wondering eye. From far on the right, over Marly and Saint-Germains-en-Laye: round towards Rambouillet, on the left: beautiful all; softly embosomed; as if in sadness, in the dim moist weather! And near before us is Versailles, New and Old: with that broad frondent Avenue de Versailles between—stately-frondent, broad, three hundred feet as men reckon, with its four Rows of Elms; and then the Château de Versailles, ending in royal Parks and Pleasances, gleaming lakelets, arbours, Labyrinths, the Menagerie, and



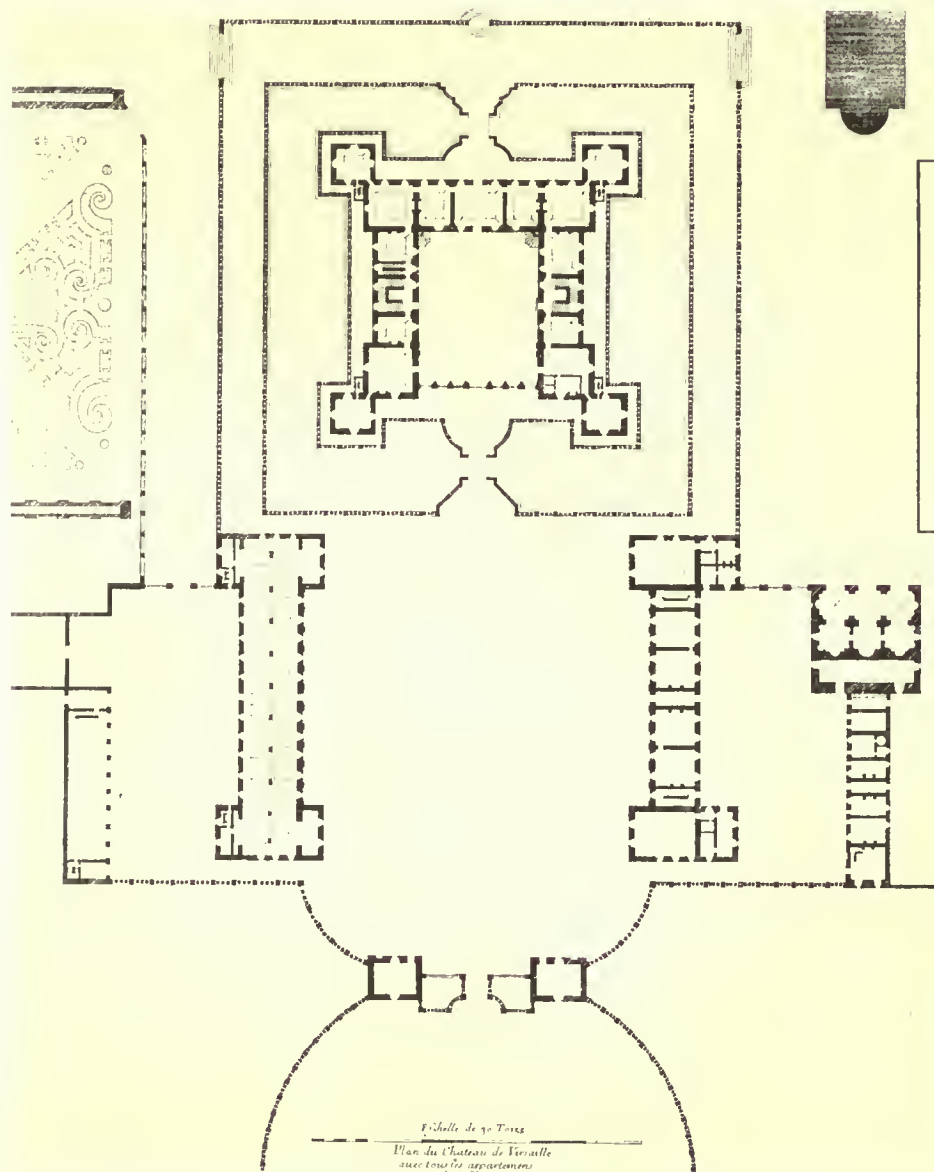
THE PALACE OF VERSAILLES: DETAIL OF GARDEN FRONT.



Great and Little Trianon. High-towered dwellings, leafy pleasant places; where the gods of this lower world abide: whence, nevertheless, black Care cannot be excluded; whither Menadic Hunger is even now advancing, armed with pike-thyrsi.

"Yes, yonder, Mesdames, where our straight frondent Avenue, joined, as you note, by Two frondent brother Avenues from this hand and from that, spreads out into Place Royal and Palace Forecourt; yonder is the Salle des Menus. Yonder an august Assembly sits regenerating France. Forecourt, Grand Court, Court of Marble, Court narrowing into Court you may discern next, or fancy: on the extreme verge of which that

Fergusson considers—but he was always a severe critic—that the great apostles of this revival, the two Mansards, uncle and nephew, Italians by descent, were "neither of them at all equal to the opportunities which were thrown in their way. Had the younger, Jules Hardouin (1647-1708), been a man with one spark of creative power—one ray of genius—he might have produced such works as would have made an epoch in the art; as it is, the elder invented the ugly style of roof which bears his name, and the other, at Versailles, stamped mediocrity and almost meanness on the largest and most gorgeous palace of Europe." This blame Fergusson is unwilling to ascribe in any great degree to Leveau, who, having had charge of the works



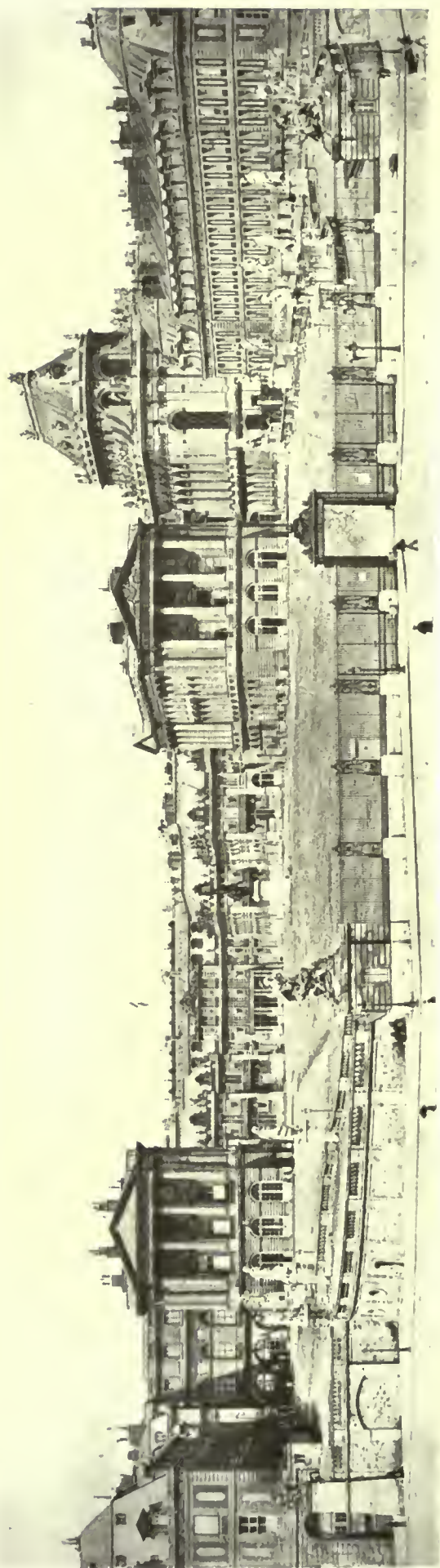
PLAN OF THE ORIGINAL CHATEAU OF VERSAILLES.

glass-dome, visibly glittering like a star of hope, is the—*Œil-de-Bœuf!*" His frightful description of the Orleans prisoners at Versailles is to be passed by with a shudder.

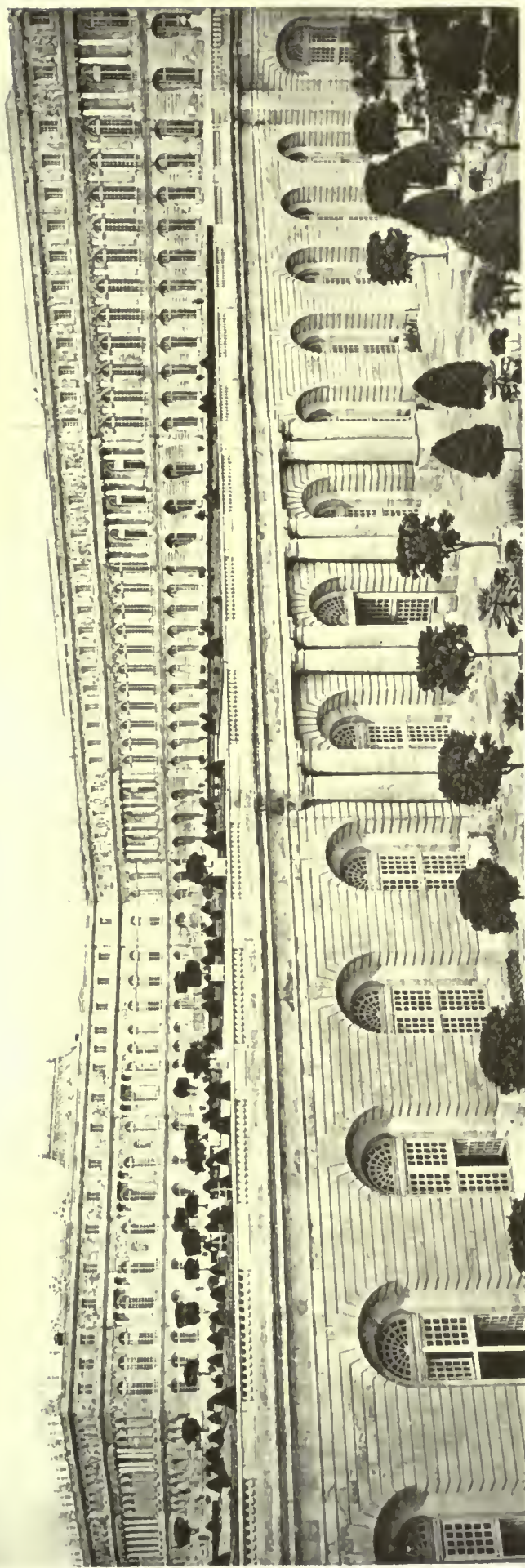
To turn from Carlyle to his contemporary and brother Scot, James Fergusson, is to descend from poetry to prose; although Fergusson could occasionally wax rhetorical, as when he writes: "In the example of Blois, . . . they [the French] believed that they had beaten Vitruvius and rivalled the best productions of the Augustan age, and the French architects have consequently proceeded boldly from the design of the Tuileries to that of Versailles, from Versailles to the Louvre façades, and from that to the Bourse and the Madeleine."

from their commencement in 1664 till his death in 1670, might be thought to have been to some extent responsible for the design; but it would seem that his labours were chiefly confined to the repair and adornment of the old château, to fit it for the residence of the King, with such additions as were requisite for the increased splendour of the Court. Mansard seems to have been the sole designer of the most important façade—the garden front—and to have supervised the work from its start to its completion in 1685. For the four years ending with that date Mansard's operations must have been almost continuously under the eyes of the King and Court, who during that period occupied the central portion of the building.





General View of Entrance Front.



General View of Garden Front, with Orangery.

THE PALACE OF VERSAILLES.

December 1919.









HALL OF MIRRORS, VERSAILLES.

*Photo: Topical.*

As to the situation of the palace, Fergusson is as enthusiastic as Carlyle, but by no means so dithyrambic. "It stands on a rising ground, so that you ascend towards it from whatever side you approach it, and still so gently as nowhere to necessitate any change in the design to suit the locality. It is true the terraces of the garden are so arranged as to hide the palace the moment you descend the steps in front, and, so far from adding to the height or giving dignity to the mass, they rather detract from it; but this is the fault of the architect, or of Le Nôtre, who laid out the garden. By making the terraces narrower, and breaking them so as to follow the lines of the building, they might have been made to give it that elevation and dignity which it now so much wants. The ground was admirably adapted for this; it consequently is a very serious reproach to those who had charge of the design that they did not know how to profit by it."

In mere size this palace is more impressive than any other, ancient or modern. In a straight line running north and south the length of the building is about 1,320 ft., the central block being 320 ft., and each wing about 500 ft.; but the central block projects 280 ft. in front of the wings, and, says Fergusson, it is this projection which alone saves the terrace from being as undignified as any that exists in any town in Europe. He does not like the design. There being no variety in it, and nothing to compare it with or give a scale, it looks like an ordinary row of street houses three stories in height. "Only with considerable difficulty," he declares, "and after a great deal of thought, can it be ascertained that it is larger and taller than any ordinary mansion, and is in fact a palace of colossal dimensions." The lower story is rusticated throughout, and pierced with circular-headed openings of one design and of one dimension, whether they are used as windows of bedrooms or carriage-entrances

through the building, to both which purposes they are here applied. The principal story is adorned with an Order, used sometimes as pilasters, at others as columns standing free; but the pillars are so widely spaced as at a distance to give an idea that, if the architrave is of one stone, they must necessarily be very small; and on a nearer approach, when you see that each is composed of a number of small pieces cramped together, the whole has an appearance of meanness unworthy of the situation. Over this is an attic which ends in nothing. "Had it borne a deep cornice," Fergusson concludes his caustic criticism, "it would have gone far to redeem the whole."

Fergusson complains that the design of the interior is "as objectionable as that of the exterior. The entrance is mean; there is no portico, no grand hall, no staircase worthy of such a palace, no vestibule, or any arrangement that would impart either dignity or poetry to the whole. So much is this the case, that

very few persons probably are aware where the principal staircase really was." He acknowledges, however, that the Grand Gallery, with the square vestibules at either end, extending along the whole centre of the garden front (320 ft.), is "certainly one of the most gorgeous apartments in Europe—rich in marbles and decorations; but it is only a gallery 35 ft. wide and 40 ft. high, and it is not a hall or a room with any point of interest in it. Architecturally, it is a passage that ought to lead to some more splendid apartment; it is without a vestibule or staircase leading to it, and it leads to nothing." He admits, however, that in the design of the palace there is no glaring offence against good taste, and no part of it can be said to be a sham or to pretend to be other than it really is.

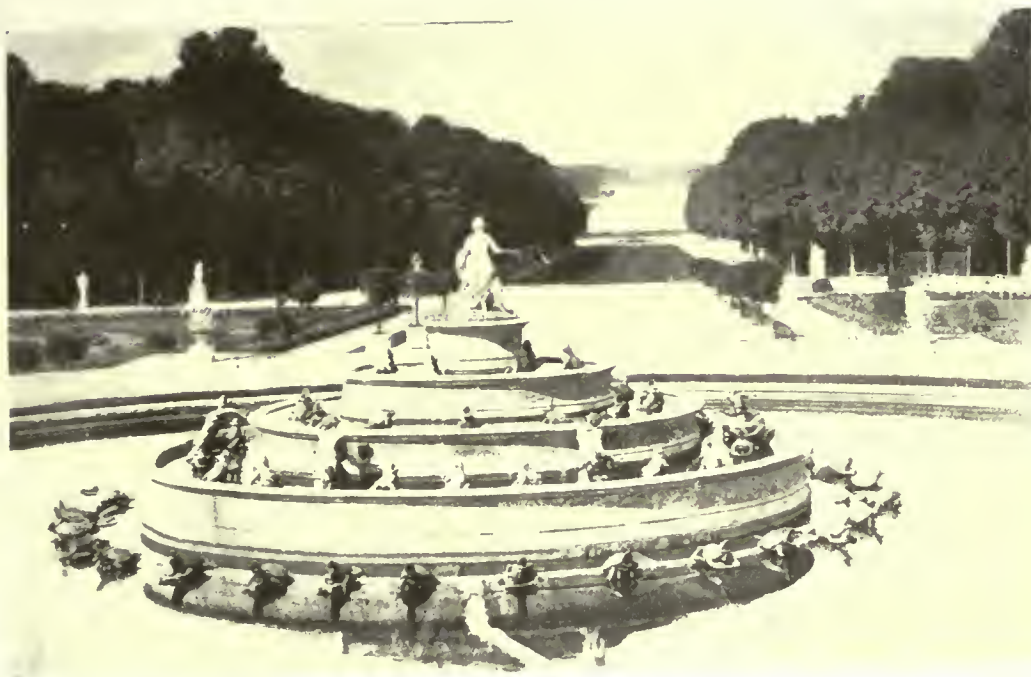
But Fergusson was always hypercritical, and was obsessed by the quite erroneous notion that he could suggest immense improvements in any building that was ever erected. In reading the foregoing criticisms, due allowance must be made



TABLE AT WHICH THE PEACE TREATY WAS SIGNED.

*Photo: Topical.*





FOUNTAIN OF LATONA AND VIEW OF THE TAPIS VERT.

for these idiosyncrasies. Voltaire said of the palace that it was "l'abîme des dépenses." Louis XV is said to have spent on it, during and subsequent to its erection (1670-1710), no less than £16,000,000, and money was lavished on it by subsequent monarchs. It is said that 36,000 men and 6,000 horses were employed at one time in preparing the site, constructing the terraces, and forming a road to Paris and an aqueduct from Maintenon. Napoleon spent little or nothing on the maintenance of the palace; and the Bourbons, who succeeded him, spent on it hardly enough to preserve it from ruin. It was Louis Philippe who set it in order and provided its gallery of historical pictures. Concerning its founder, Louis XIV, Sir Reginald Blomfield remarks in his "Studies in Architecture" (page 94) that "the monstrous cost of Versailles seems to have terminated the royal opportunities of building," and he notes also the influence of Versailles on scale. "Versailles," he writes (*ibid.*, page 132), "led on to the colossal stables of Chantilly, and no architect could have devised the scale of the new Gare d'Orléans who had not to some extent inherited the instincts of the author of that stupendous composition." For "inherited the instincts" one would be inclined to substitute "been encouraged by the example"; but, no matter how the fact may be expressed, it is fairly evident that there is a sort of evolutionary development manifest in successive buildings, and that the Palace of Versailles will not "die without issue."

Doubtless it is the magnitude of the palace that has marked it out as the scene of some of the most tremendous events in international history. It was here, it will be recalled, that, on 18 January 1871, the King of Prussia was proclaimed German Emperor, and, after his departure, Versailles became for eight years the seat of the French Government. And Versailles, the scene of Germany's zenith of insolent triumph, was to witness, forty-eight years afterwards, her bitterest hour of humiliation. It was in the Hall of Mirrors—in that same Galerie des Glaces,

or Grande Galerie, where the first German Emperor was crowned—that, at twelve minutes past three on the afternoon of Saturday, 28 June 1919, the German Plenipotentiaries affixed their signatures to the Peace Treaty which the Big Four—Lloyd George, Clemenceau, Wilson, and Orlando—had, in conjunction with representatives of the other Allies, prepared for them.

The Hall of Mirrors, which is 240 ft. long, 35 ft. wide, and 42 ft. high, has an extraordinarily fine ceiling, painted by Charles Lebrun in 1679-83, depicting in twenty-one large scenes and six reliefs the achievements of Louis XIV, which, appropriately enough, begin and end with peace—the Pyrenean Peace of 1659, and the Peace of Nymguen in 1678. The seventeen arched windows, opposite which are as many mirrors in gilded niches, command a magnificent view of the garden and its ornamental pond. Mr. Lloyd

George's holograph announcing the signature is reproduced on page 164; and our King's subsequent message to his people expresses so happily the feeling of relief and thanksgiving that its repetition here will be welcomed and treasured. His Majesty's message is as follows:—

"The signing of the Treaty of Peace will be received with deep thankfulness throughout the British Empire.

"This formal act brings to its concluding stages the terrible war which has devastated Europe and distracted the world. It manifests the victory of the ideals of freedom and liberty for which we have made untold sacrifices.

"I share my people's joy and thanksgiving, and earnestly pray that the coming years of peace may bring to them ever-increasing happiness and prosperity.

"GEORGE, R.I."

Spoken like a king, and the father of his people. And the people with one voice said, Amen. For this is no mere secular manifesto, but a heartfelt act of thanksgiving for deliverance and an earnest prayer for peace and prosperity.



PARTERRE DU MIDI.



La Galerie des Glaces  
du Chateau de Versailles

Mr Lloyd George with his humble duty to  
Your Majesty has the honour to announce  
that the ~~long~~ long & terrible war in which the  
British Empire has been engaged with the  
German Empire for more than four years & which  
has caused such suffering to mankind has been  
brought to an end this afternoon by the treaty  
of Peace just signed in this hall.

He desires on behalf of all the Parliamentarians  
of Your Majesty's Empire to tender their heartfelt  
congratulations to Your Majesty on the  
signature of a treaty which marks the victorious  
end of the terrible struggle which has lasted so  
long & in which Your Majesty's subjects from  
all parts of the Empire have played so glorious  
a part

Yours faithfully  
David Lloyd George  
June 28<sup>th</sup> 1919 4 p.m.

FACSIMILE OF MR. LLOYD GEORGE'S LETTER TO HIS MAJESTY THE KING  
ON THE SIGNING OF THE PEACE TREATY.



# PEACE AND THE ART OF ARCHITECTURE.

I.—By ERNEST NEWTON, R.A.,  
Past-President R.I.B.A.

IT is a wise saying that one should never prophesy unless one knows. Conditions of life, now that the war is over, are so confused that it would be more than rash to forecast in any way the future of architecture. One can, however, predict, without fear that one's prediction will be falsified by events, that owing to high prices and other circumstances architects are likely to have plenty of time to think out possible developments when times shall again become normal. Some of this leisure might very well be spent in considering what could be done to improve London and to develop the country town.

Let us consider London first. Habit has made us blind to the awful buildings that line our streets. Let us start out some quiet Sunday morning to discover London and see what it is really like. Let us look about us critically, and, unless the blindness of habit has become incurable, we shall see for the first time such incredible buildings that we can only wonder how they were designed, and why. We shall see miles of desolating dullness or fantastic vulgarity, everything without meaning or fitness. The shop buildings—mountains of masonry resting apparently on huge sheets of glass—are perhaps the greatest offenders, and we must no longer tolerate such monstrosities. I believe that the shopkeepers are quite mistaken in supposing that this wild riot of goods is necessary to attract customers. Women may be able to pick out things from this vast jumble, but to a man's eye all is chaotic and repellent. It is essential that all buildings should have some visible means of support, and a rule universally applied would not be unfair to anyone. For the credit of our calling it is abundantly clear that for ninety per cent. of London buildings no competent architect has been employed. Fortunately, the more enlightened business firms are now realizing that a fine building is not only a possession, but a commercial asset.

When we have in imagination rebuilt London worthily, we can turn our attention to the country. There is no doubt that when the housing programme has been carried out country life will be much modified. More will be expected of country towns which, without spoiling their special characteristics, might very well be so reorganized as to satisfy most of the

needs, not only of the new population of modest means, but of those who already live in larger houses near these towns, and of others who realize that the best way of dealing with the congestion of London is to live away from it. Is there any reason why these country towns should not have a good theatre, and concert hall; a good club, a library, baths, ground for tennis, cricket, and football; first-rate stores, and, of course, the inevitable cinema? Without damaging their charm and character, these towns are capable of such developments as to meet the natural and proper desires for necessary amusement and instruction, and they would then become self-contained centres, practically independent of London, as they used to be in the old days when London was a far-away city, often talked about, but seldom visited.

I do not think that our life has been so much modified by the war that any great difference will be required in the planning of country houses. The question of service, which it is impossible to ignore, is the only new factor that may perhaps compel us to modify our present methods. It is possible that this is a difficulty which will not be permanent. It is likely, however, that for some time to come, instead of the demand for "cupboards," so well known to architects, the demand will be for "labour-saving appliances." I venture to suggest that the best labour-saving device is for everybody to do some housework herself. The war has produced W.A.A.C.'s, W.R.N.'s, W.R.A.F.'s, and Land Girls, who have found real pleasure in doing hard work of all kinds. The happy home possessing daughters need not worry too much about the servant problem.

The foregoing suggestions of what might be done in London and the country may help to occupy our minds during the period of "marking time"; but frankly, although they have been put forward seriously, my fear is that as a race we are so conservative that even the war will not change us greatly; that in a few years we shall be going on much as before, and London will *not* be rebuilt, nor the country town developed.

II.—By WALTER H. GODFREY, F.S.A.

ARCHITECTURE is among the first fruits of war: it is the child of victory. There is little doubt that art, the great comfort and joy of mankind, is directly engendered by suffering, and that the gift of expressing the deepest emotions and the highest ideals of the race comes only to those who have trodden the valley of the shadow of death. But whereas the other arts, music in particular, are the outcome of personal suffering, or spring from peoples like the Poles who have either experienced defeat (which has, however, never extinguished their national spirit), or who are condemned to see their aspirations unrealized, the art of architecture comes as a crown to momentous national enterprises that have achieved for their peoples a full and spacious reward. The great conventions of architecture, the "styles" which compel the homage and the amazed admiration of the world, were conceived by men under the stimulus of victory: they mark even more than poetry the moment when the children of men have been exalted,



DETAIL OF THE BATH OF DIANA, VERSAILLES.



and raised to an altitude from which they seem to touch the stars.

Consider the fair crowning of the Acropolis at Athens after the memorable defeat of the Persian hordes; dwell on the imperial buildings of Rome, the sign of her victorious power, and see the work of Constantine and Justinian in the nascent Rome on the Bosphorus. Visit the abbeys and cathedrals that show the amazing conquests of spiritual Rome, the Rome that marshalled half Europe for her crusades. Study the brilliant success of the Italian republics and city states that engineered the pageant of the Renaissance, and do not neglect such episodes as the rich buildings of Portugal that rose after her subjection of the Moors and her conquest of a great colonial empire, the widespread beauties of English architecture when Elizabeth defeated the Armada, or the great period of Dutch art after the struggle with Spain. Long periods of peace may foster the industrial arts, but the intense activity of war shakes the soul, and Nature, shedding the veneer which she has allowed to grow and with which she shrouds herself, suddenly reveals the very springs and action of the organic structure of life. In a flash the elemental proportions of things are clear to the vision, and in that moment men may create the forms which for ever after will stand for profound truth and transparent beauty.

The European War of 1914-18, in the intensity of the struggle, the enormous issues involved, and the unprecedented numbers engaged, is certain to have a corresponding effect upon art. Moreover the completeness of the victory over the most unscrupulous enemy known to history makes it morally certain that Europe will draw from it a robust health, a casting-off of the strange pre-war *migraine*; and in this restoration of virility we may hope to witness an important revival of architectural art. In England it is difficult to predict, for there are strange cross-currents at work. The national forces are largely adverse to creative art, while much

of the intellectual caste is strangely anti-national. But Englishmen have had too big a share in this war to escape its energizing influence, and it may be that we may lead rather than follow the other nations.

To those who see nothing but chaos and decay following on the heels of the demobilized armies it is necessary only to counsel a little patience. The arts need opportunity, and in architecture this means material prosperity. The Greeks received the tribute of their allies, the Romans of their conquered provinces, and the Roman Empire of all the people. Victory was then synonymous with prosperity; but to-day the immediate result of war is straitened resources—the profit (if any) having generally gone to those who were little stirred by the great issues of the struggle. But the unmistakable activity in every branch of life which the war has called forth will be the means of reaching a greater prosperity, and the unrest of to-day is the promise of increased activity and wider enterprises. Meanwhile the deep and lasting experiences of a titanic conflict remain in the hearts of the people. Is it to ask too much to have confidence in the working of the heaven which will transmute the materialism of the past century and will be the means towards greater things? The pleadings of a score of idealists from William Morris downwards have scarcely deflected a hairbreadth the commercial art of the country; but the war will open the eyes that could not see, and the future is big with promise. A full century has seen the absorption of the whole world in the task of conquering space and time, of harnessing the forces of nature, and fitting the globe for the great access of population. Our potential poets became inventors, our artists changed to engineers, and our museums turned to the laboratory. But now that the cup of material triumph is full to overflowing we prepare to refresh ourselves with a richer vintage, and shall build again the palace of Art, man's proper home.

## THE CHAPEL OF THE ORDER OF ST. MICHAEL AND ST. GEORGE, ST. PAUL'S CATHEDRAL.

(See Frontispiece.)

ALTHOUGH the Order of St. Michael and St. George was founded in 1818, it was not until 1906 that a chapel in St. Paul's Cathedral was assigned to it. Created when first Malta and the Ionian Isles came under British rule, the Order seems to have been devised by William IV, or his advisers, with the express object of honouring that occasion. In the matter of rank and precedence the Order comes immediately after that of the Bath, and consists of Knights Grand Cross, Knights Commanders, and Companions. Of the K.G.C.'s the insignia are a seven-rayed silver star, having in its centre a representation of St. Michael encountering Satan, and around it the motto, "*Auspicium melioris ævi*," a collar of lions and Maltese crosses, with a badge consisting of a gold cross surmounted by the Imperial crown. A mantle and cap of blue satin (the mantle lined with scarlet silk) complete the distinctive attire. A four-rayed star and a smaller cross are allotted to the Knights Commanders and the Companions. It was reorganized in 1869 to admit Crown servants connected with the Colonies. The Order now consists of not more than 100 Knights Grand Cross, 300 Knights Commanders, and 600 Companions.

St. Michael is the archangel spoken of in Daniel x. 13, 21, and xii. 1, as one of the chief of the heavenly host and the guardian of Israel, and in Jude 9 and Revelation xii. 7 as the

guardian of the Church. These references are as follows: "But the prince of the kingdom of Persia withstood me one and twenty days; but, lo, Michael, one of the chief princes, came to help me; and I remained there with the kings of Persia." (Daniel x. 13.) "But I will shew thee that which is noted in the scripture of truth: and there is none that holdeth with me in these things, but Michael your prince." (Ib. x. 21.) "Yet Michael the Archangel, when contending with the devil he disputed about the body of Moses, durst not bring against him a railing accusation, but said, The Lord rebuke thee." (Jude 9.) "And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought and his angels, and prevailed not; neither was their place found any more in heaven." (Revelation xii. 7, 8.) St. George, of course, is the patron saint of England and of soldiers—"the Captain of the Noble Army of Martyrs." His "cult" was especially promoted in England by Richard Cœur-de-Lion, who in his crusading wars in Palestine invoked this saint's name. It was not, however, till the time of Edward III that St. George was adopted as the patron saint of England, although it had been ordained at the Council of Oxford in 1222 that his feast should be kept as a national festival. Born in Cappadocia of noble Christian parents, from whom he received a careful



religious training, under Diocletian he rose to high military rank, and when the Emperor began to persecute the Christians, George, confessing himself to be of the number, earnestly besought the Emperor to stay his hand. Instead, George was at once placed under arrest, subjected to torture, and at last put to death, either at Nicomedia or at Lydda, A.D. 303. His martyrdom is commemorated on 23 April, the date of the birth, and probably of the death also, of the greatest of Englishmen, immortal Shakespeare.

But accounts of St. George are legendary and contradictory. According to the Venerable Bede, the martyr was beheaded under Dacian, King of Persia: and the story of St. George's encounter with the dragon is probably derived from the solar myths.

In the Chapel of St. Michael and St. George are several panels by Tijou, which Mr. Somers Clark, when surveyor to the fabric of St. Paul's, incorporated in the backs of the stalls which were erected from his design when the chapel was converted to its present use. These panels are about 18 in. square. They show immense vigour, but exactly what they are intended to symbolize is largely a matter of conjecture.

The Chapel of St. Michael and St. George, of which Mr. Hanslip Fletcher gives so fine a rendering in our frontispiece, is in the south aisle of St. Paul's Cathedral, and was formerly used as the Consistory Court. At its western end the Sovereign's

stall has on one side the stall of the Grand Master of the Order, and on the other the stall of the Duke of Connaught. Overhanging the stall of each knight is a banner bearing his personal arms: while the richly gilded ceiling displays the arms of the King, the Prince of Wales, and other notabilities.

Jean Tijou came to this country at the end of the seventeenth century, and created, under Wren, a new school of ironwork in England. "The novelty and distinctive character of Tijou's works," says Mr. Starkie Gardner, "lies in the use of embossed acanthus leaves, rosettes, masks, garlands, crowns, and other insignia, which are sometimes in such profusion as almost to conceal the forgings. No such work had been previously seen in England, nor any such rich effects. The style he adopted was based on, but unlike, the French, and he is classed as an English *maitre ornementiste* by Guilford. His book of designs makes it clear that he was not a practical smith, but he was certainly a very practical and most artistic embosser, giving his work expression and character never attained by any other ironworker. . . . When Tijou was at his zenith he must have needed many assistants," and several of these Mr. Gardner has been able to trace. One, a working man, in 1707, having successfully completed, after three years' work, a garden house at Melbourne, in Derbyshire, set up a forge in Derby, and carried on an extensive trade for many years there and in the neighbouring counties.



WROUGHT-IRON PANEL BY TIJOU IN THE CHAPEL OF ST. MICHAEL AND ST. GEORGE, ST. PAUL'S CATHEDRAL.



# THE WAR MEMORIALS EXHIBITION AT THE ROYAL ACADEMY.

*"This Exhibition of War Memorials has been selected and arranged by Special Committees appointed by the Royal Academy War Memorials Committee for the purpose of assisting the promoters of War Memorials and others who may be interested in the subject, by providing them with a useful survey of modern work by competent artists, and by suggesting the various forms which memorials may suitably take."* Extract from Catalogue.

**I**N recording one's impression of the exhibits now shown at Burlington House, it is necessary to keep distinct the success or failure of the Exhibition as a whole, and the comparative merit or demerit of individual artists who have contributed their designs. There are things worth looking at in the galleries of the Royal Academy, and our debt to the few who have brought some inspiration to their work must be generously acknowledged, although the Exhibition as a whole, and judged by its intention, is an unqualified disappointment.

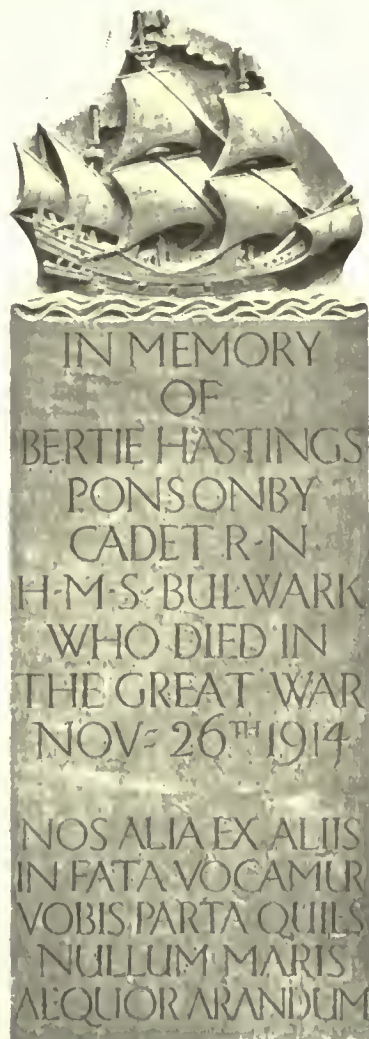
The official presentation of art in England is so consistently ineffective that its condemnation becomes an everyday and withal a wearisome duty. Occasionally the public becomes suspicious of the bias of the critics, who find so little to their taste in the periodical displays of modern art at the Royal Academy; but in this matter of War Memorials, which has been canvassed throughout the length and breadth of the land, the standard of expectation has been raised, and every one shares the feeling of a purpose unfulfilled. The whole trouble cannot be due to injudicious selection; it is certainly not due to lack of much excellent material; and one is forced to the conclusion that the majority of artists worth calling the name are either too busy or are reluctant to tender their works for exhibition. In these circumstances the Selection Committee incurs a grave responsibility in presenting this assemblage of, for the most part, colourless and expressionless objects as a serious guide to those charged with the erection of memorials of national heroism and self-sacrifice. Is it unfair to ask the members of the committee whether they themselves would have any use for more than a few of the designs, and, if not, why proclaim them as examples to the public? There is no sign of the enthusiastic and inspired leadership which we surely have a right to expect from the Royal Academy at this great juncture of art. It had been better if the committee had selected a number of the completed works of proved artists, and had caused models of these to be made for our instruction. Many of the things shown here by small photographs, such as the tablets by Sir Robert Lorimer (372) and Messrs. Armitage, Quennell, and Lishman (368), would have attracted proper attention if shown by full-size models, and would have enabled the committee to dispense with others which could well be missed. Art is a fire answering back to the flame of war, and if our official leaders are merely perfunctory in the supreme duty of direction, she will turn her back upon them to the nation's loss.

Among the few matters of real interest in this Exhibition are two designs for tapestry, "The Communion at the Front," by E. Reginald Frampton (89), and "In Memory of Those

Fallen in the War," by George Clausen, R.A. (100). The former is an effective presentation of the rite of Communion within a wide border decorated with the arms of the English seas; while Mr. Clausen's cartoon shows a battle graveyard, solitary and sombre, into which, against a finely coloured sky, descends an angel bearing the palm and wreath of victory. These panels are here to indicate the possibilities of the lofty scheme of Sir George Frampton, who designs to give employment, and with employment a share in the joy of producing beautiful work, to those who have been disabled in the war. Here is a conception worthy of the greatness of the world-events that have shaken us, the revival in its choicest and finest form of the ancient art of tapestry, by those whom the war has injured physically, but to whom it is not too great a strain to work at the loom. It is gratifying to know that this fine project has actually taken shape, that the men are already at work at the Central School of Arts and Crafts, full of enthusiasm for their task, and, too, that important orders are already coming in. This movement, begun in compassion, will have great and perhaps unexpected results; for the time is ripe, and Art will throw open her portals wide to those who seek her with a single and fervid enthusiasm.

Among the architectural exhibits it is a great pleasure to recognize the wonderful merit of Sir Edwin Lutyens's designs. He is not well served by his models, that of the Whitehall Cenotaph (390) conveying but a small idea of the dignity of the actual monument, and that of his memorial at Yarmouth (298) being scarcely explicit and not sufficiently finished. But in the triumphal arches of the latter, and in the lofty pile destined for Southampton (335), we have not only a facility and refinement in design which are refreshing to a degree, but ideas which are big enough to command our respect as memorials of the Great War. As in his Great War Stone Sir Edwin Lutyens has felt the size and magnitude of the human issue, in the lines of his architecture he enthrones the majesty of human ideals which have never been unseated, but yet have to be established by suffering and

sacrifice. In a lowlier but just as distinguished a manner is a beautiful memorial garden and cloister at Spalding (290) from his hand. It would not be fair to British sculptors to consider the models in Gallery 3 as representative of their best work. Inspiration is almost entirely absent, and, more than this, the technical problem of the right relationship between figures and pedestal does not seem to have been seriously tackled, much less satisfactorily solved. Victories that look anything but victorious, or else are merely riotous, spread their wings in vain. One fine conception, well expressed, by E. Whitney-Smith, is labelled "Dolor Mundi: Life-size model for colossal statue" (71). It represents a woman on her knees, bowed in grief, and conveys its meaning in a direct, simple, and indeed



A MEMORIAL PANEL IN OAK.  
C. H. B. Quennell, F.R.I.B.A., Architect.



beautiful manner. But mankind refuses to memorialize a great victory by unrelieved grief, and one would like to see this artist's interpretation of sober but unalloyed triumph. Miss Mary Morton contributes a very charming "Bronze model for life-sized figure to be placed on a plinth on which are names of the fallen" (66), which refreshes the spectator who craves some elements of grace and beauty—the gifts with which art alleviates and transmutes our sorrow. Among the smaller models are two by Lady Feodora Gleichen which stand out from the commonplace, one a "Design for Roll of Honour intended for a street corner" (26), a seated draped figure on a triangular pedestal; and the other "Project for a Memorial to a Field Marshal"

(35), an altar tomb or sarcophagus, over which is a recumbent effigy on a bier, resting on the shoulders of six bearers who surround the tomb. The latter idea is attractive, and the mouldings and heraldic adornments are well considered and skilfully suggested. There are several wall tablets that deserve mention: those by W. S. Roberts (17), Frank Ransom (30), Chas. L. Hartwell, A.R.A. (57), Alfred F. Hardiman (97), E. Guy Dawber (121), and F. Arnold Wright (122); but it is surprising how few there are of this most suitable type of private memorial. A really successful attempt in this class, with an effective treatment of soldiers in relief in the upper part, is to be seen in the "Design for a bronze memorial tablet" (12)

by W. Reid Dick. The well-ordered and balanced lines of this design are sufficient to make it conspicuous. Another good composition is the "Regimental War Memorial" (114) by H. H. Jewell.

Among the architectural drawings are a dignified colonnade and garden by Edward Manfe (367), a pleasant dome-covered temple at Liverpool by Ronald P. Jones (330), and a model of a Market Hall by K. S. Broad (317). Sir Reginald Blomfield has several variants of his Great War Cross, a model of which stands in the courtyard of Burlington House—the cross with the sword applied to the shaft. There are numerous attempts to solve the difficult artistic problem of the cross, but there are few that rise to a high level. A delightful drawing, by A. Stordian, of a memorial cross at Cookham (327) must be mentioned.

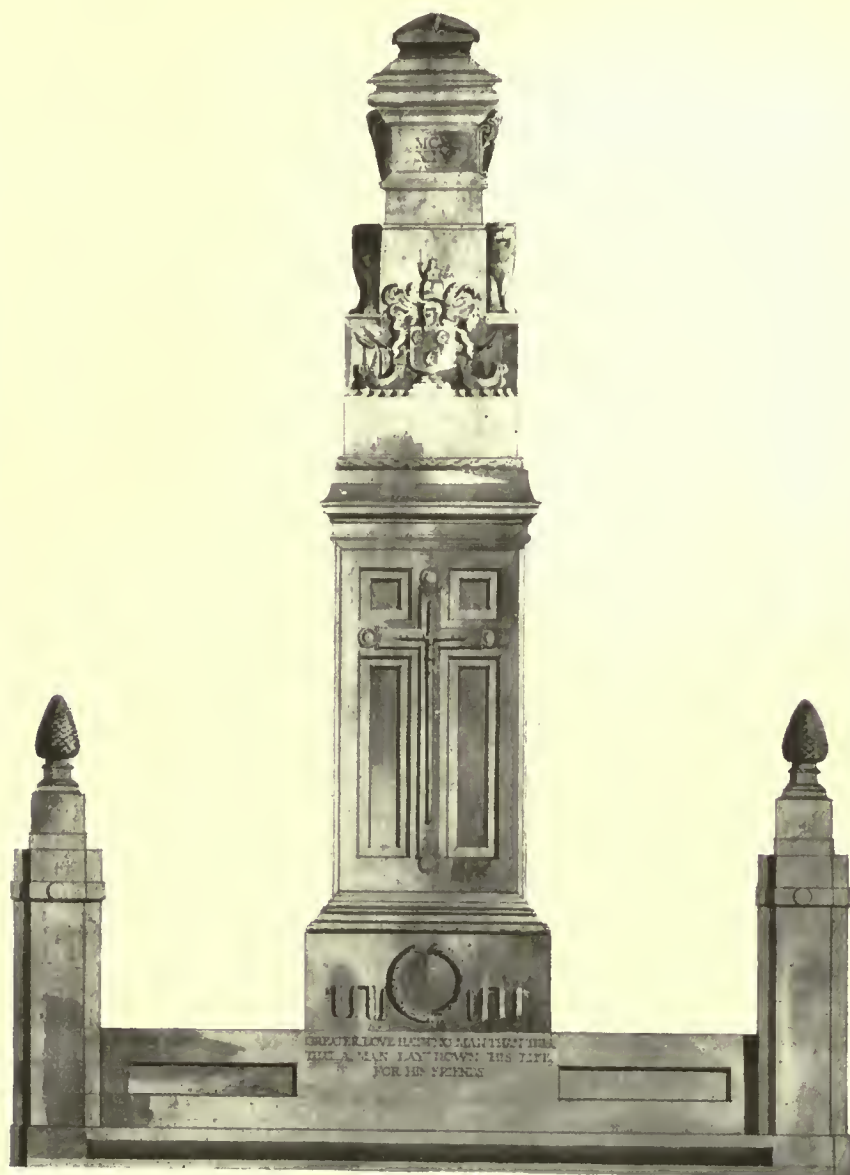
Exhibits from the allied arts and crafts—such as metal-work, glass, illuminated manuscripts, bookbinding, etc.—are of a very varied character, but many of them have an indistinct bearing on War Memorials. The examples of lettering—so vital a matter—might have been strengthened; but we can welcome the work of A. E. R. Gill (254 and 263) and P. A. Tiffin (259), and the inscribed metal tablets by C. A. Ll. Roberts (252), George Kruger Gray (223), and Harold Stabler (239). Some photographs of bronze and cast-lead memorials by W. H. Pick and T. Brown (227) are also of considerable interest. The heraldic work in the exhibition generally might be better, but an exception should be made in favour of Miss Helena Hall in her design for tile-paving in the Empire War Memorial Shrine (116).

The task of the Imperial War Graves Commission has no doubt been a very difficult one, and the three examples of head-stones designed for the cemeteries in France and Belgium seem to reflect the drawbacks of a compromise. One cannot help thinking that, while preserving the essential simplicity, something could be done to improve the shape, the lettering, and the treatment of the regimental crests.

One important branch of memorials, that of commemorative medals, is poorly represented, nothing being shown that even faintly reflects the beauty of the great periods. On the whole, one is impressed with the feeling that much of the best modern work has been withheld, and that those artists who have felt profoundly the influence of the war have shrunk from entering the official lists.

WALTER H. GODFREY,

### SOUTHAMPTON WAR MEMORIAL



*Elevation facing Road.*

*Scale.*

SOUTHAMPTON WAR MEMORIAL: PRINCIPAL ELEVATION.  
Sir Edwin L. Lutyens, A.R.A., Architect.

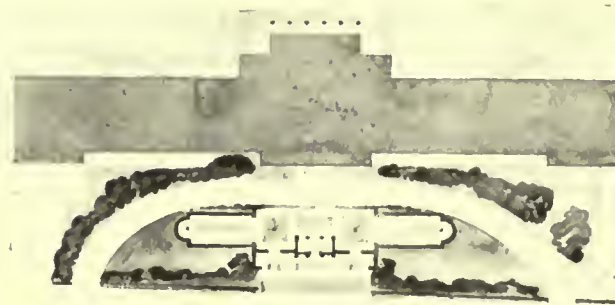


## A WAR MEMORIAL GATEWAY FOR MILL HILL SCHOOL.

THE accompanying design illustrates a portion of the war memorial scheme promoted by Old Millhillians. In considering the nature of the proposed memorial the committee decided to apportion the fund between the erection of a new science building and the rearing of a monument in memory of Millhillians who died for their country. A Gate of Honour, to be used only in special ceremonies, was the idea which appealed most strongly to the committee, and the architect has designed the memorial to suit that purpose.

The nature of the existing school buildings determined the character of the design, which has been kept extremely simple, all suggestion of incorporating sculpture having been rigorously opposed, the intention being that the monument should express a large general idea rather than display any details of circumstance, with the important qualification that, as desired by the donors, all the names of those in whose honour the memorial is to stand (numbering more than 1,000) should be suitably inscribed within the memorial. This special requirement is the keynote of the design, and panels are provided for this purpose.

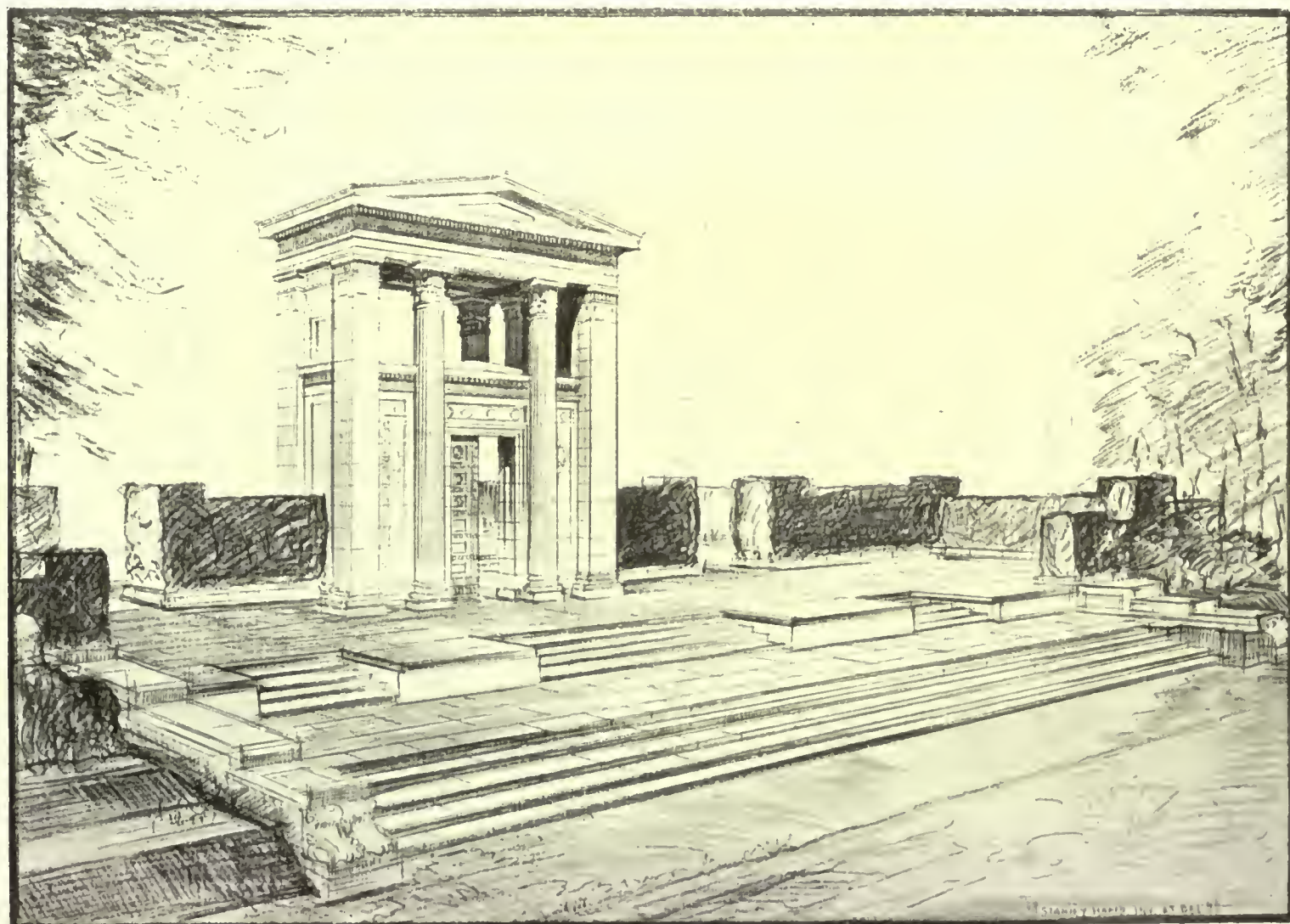
The gateway is to be erected in front of, and centrally with, the main school building, and happily the ground here falls in such a manner as to admit of a simple but dignified treatment of stone steps arranged to lead up to the central monument. On the side facing the school building a paved stone terrace will be formed as a simple foreground to the memorial. The monument



LAY OUT OF MILL HILL SCHOOL WAR MEMORIAL.

is to be built of Portland stone, with a coffered panelled ceiling of cedarwood enriched with colour. The gates will be of bronze, and arranged to slide into the thickness of the stonework. The carved stone panels will be in low relief. The capitals to the central fluted columns are a delicate free treatment of the Corinthian order. There will be a short inscription carved on the frieze of the entablature. The names to be recorded on the panels within the memorial will be carved in the stone in alphabetical order, and the names of those who have fallen will be gilded.

The design is the work of Mr. Stanley Hamp, of Messrs. Collett & Hamp, architects.



MILL HILL SCHOOL: GATE OF HONOUR.



## THE RUIN IN THE WAR AREA.

IT has been thought that with this Peace Celebration number of THE ARCHITECTURAL REVIEW some illustrations of the devastated areas in France and Belgium may be appropriately included—not, it is almost unnecessary to explain, with the idea of perpetuating the feeling of intense animus which the Germans by their ruthless and criminal methods have aroused against themselves, but solely for the purpose of bringing back vividly to the public memory the lamentable destruction not only of priceless human lives, but of great and ancient buildings, that war, as waged by our late enemies, must inevitably entail. If the contemplation of these desolate heaps of debris which once were fair and venerable fabrics, reared by the long and patient toil of successive generations of skilled craftsmen, can help to strengthen public opinion against war, then our present purpose is achieved.

The destruction in France and Flanders ranged, naturally, along the whole three hundred odd miles of battle front, and scarcely a building remained intact within the entire battle area: but here and there, where the fighting was most intense and the artillery fire naturally heaviest, great spaces have been reduced to utter and irreparable ruin. Ypres, Lens, Bapaume, Péronne, Arras, Albert, Cambrai, Reims, Verdun, are among the melancholy instances that come most readily to mind. It is impossible in the space at our disposal to give more than a few isolated views of the wrecked areas; but as these include some of the worst examples of destruction they will suffice for our present purpose. The shocking character of the desolation that has been wrought is painfully evident from the comparative views—before and after bombardment—which in some cases we are able to show. Ypres is, of course, the classic ruin of the war. Subjected to a daily deluge of shells during the months of trench warfare, and the scene of numerous pitched battles of the heaviest possible intensity, the city has suffered almost

total extinction—a fate more terrible even than that of Babylon, since the desolation is the result of a callous and deliberate policy of destruction.

Bruges, Ghent, and Ypres, in the words of Mr. Arthur Stratton, who contributed a striking article to THE ARCHITECTURAL REVIEW on "Ruined Ypres" during the early days of the war, were the three "bonnes villes" of the Flemish communes, and stood through the troublous times of the Middle Ages for all that was best in a land of free cities. They were little republics governed by their own officers. Sometimes fighting one against the other, sometimes united against a common foe, they were more often than not at strife, but always in the cause of freedom. Though Bruges and Ghent, from their position on one of the high roads of European travel, have outstripped what was Ypres in all but sacrifice in the war, the mention of any one of this trio of Flemish towns brings to mind the other two. Before Bruges had reached the height of her fame, Ypres was a flourishing centre of commerce—it being on record that the population in 1247 amounted to about 200,000, or more than ten times as many as at the outbreak of war. The thirteenth and fourteenth centuries were to Ypres what the fifteenth was to Bruges and Ghent. Cloth and fabrics (*étoffes brunes d'Ypres*) were in great demand, and were looked upon as *objets précieux*. They found their way all over Western Europe, and came to England in exchange for the wool which left the shores of our Eastern Counties, the commercial prosperity of both England and Flanders being to a large extent dependent upon this many-sided industry.

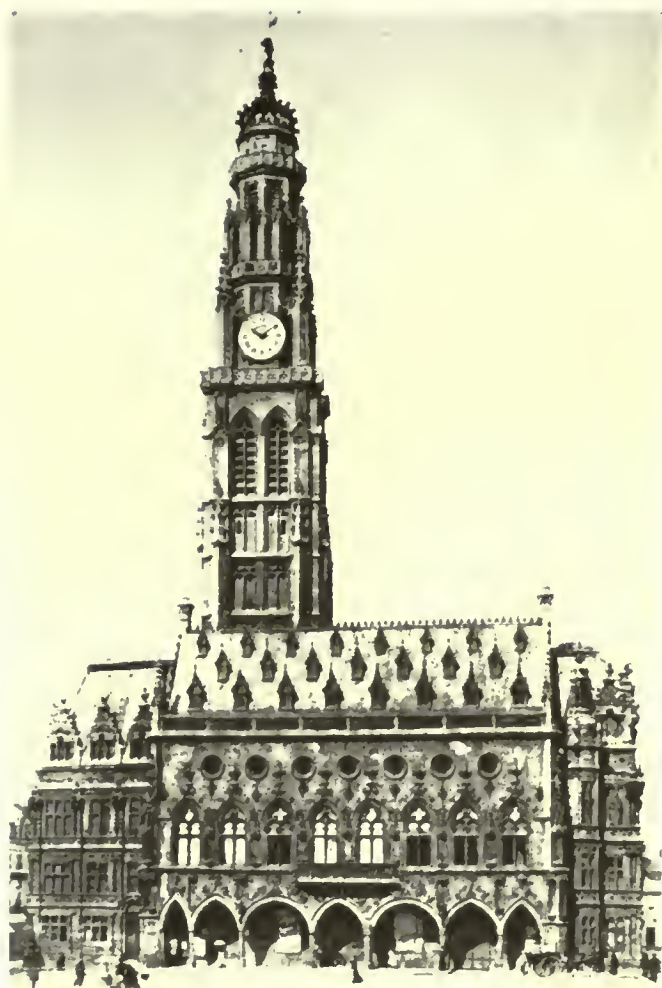
In the Middle Ages commercial prosperity, no less than religious zeal, found expression in architectural achievement, and Ypres was not slow to symbolize her proud position by the erection of noble buildings. It seldom happened in those days that the church was overshadowed by the importance of any



ARRAS CATHEDRAL: BEFORE AND AFTER BOMBARDMENT.

Photo: Topical.





HÔTEL DE VILLE, ARRAS, BEFORE THE WAR.

building reared to meet the demands of commerce; but here, in spite of the fact that the Church of St. Martin was in some respects one of the finest in a land rich in ecclesiastical architecture, it took a second place beside the great Cloth Hall for which Ypres was world-famous. In other towns the Hôtel de Ville, the Halles, and the Belfry are met with; but nowhere else was such a remarkable combination of all three to be seen as on the north side of the Grand' Place of communal Ypres. In any general view this mass of masonry, with high-pitched roofs, all but obscured the church immediately in its rear; for all that could be seen was the top of the unfinished western tower, the soaring *fèche*, and the choir roof—the whole composing a group hardly to be equalled in any mediæval town.

Authorities do not seem to agree as to the exact building dates, but from all accounts the Belfry formed the nucleus of the Halle aux Draps, the first stone having been laid in 1201 by Baldwin of Constantinople, Count of Flanders. The two-storied hall was built to the east and west of it at different dates, and the whole front was completed in 1304. This in itself is noteworthy, for the great façade, 437 ft. long, bore no evidence of change of date in building operations in a century when everybody was evolving something new. The east end, against which the Hôtel de Ville was built early in the seventeenth century, originally stood as free of buildings as the west end, and there are reasons for believing

that flights of external steps here gave access to the great hall on the first floor, and that the waters of the Yperlée flowed right up to the west wall, enabling barges to ply to the very door with their freights of costly stuffs. The Belfry—symbol in communal towns of liberty and power, and a “look-out” in troublous times—crowned by a steep pyramidal roof, and flanked by angle turrets, rose square and unbuttressed to a total height of nearly 200 ft.

The Hôtel de Ville, known as the “Nieuwerk,” showed the changes that came to Ypres with the Renaissance, and its size spoke volumes for the changed conditions of the town: commerce had dwindled, and the municipal demands under the new regime were modest. The architect of this piquant little building was Jean Sporeman, of Ghent, who designed it about 1575, although it does not appear to have been begun until 1620.

The Cathedral of St. Martin, of early foundation, and the seat of a bishop from 1559 to 1801, would in any other town have been the first quest of the traveller, for it was a veritable treasure-house. The exterior will ever be remembered for its fine west tower, which, although it was never completed, reached a height of 188 ft.

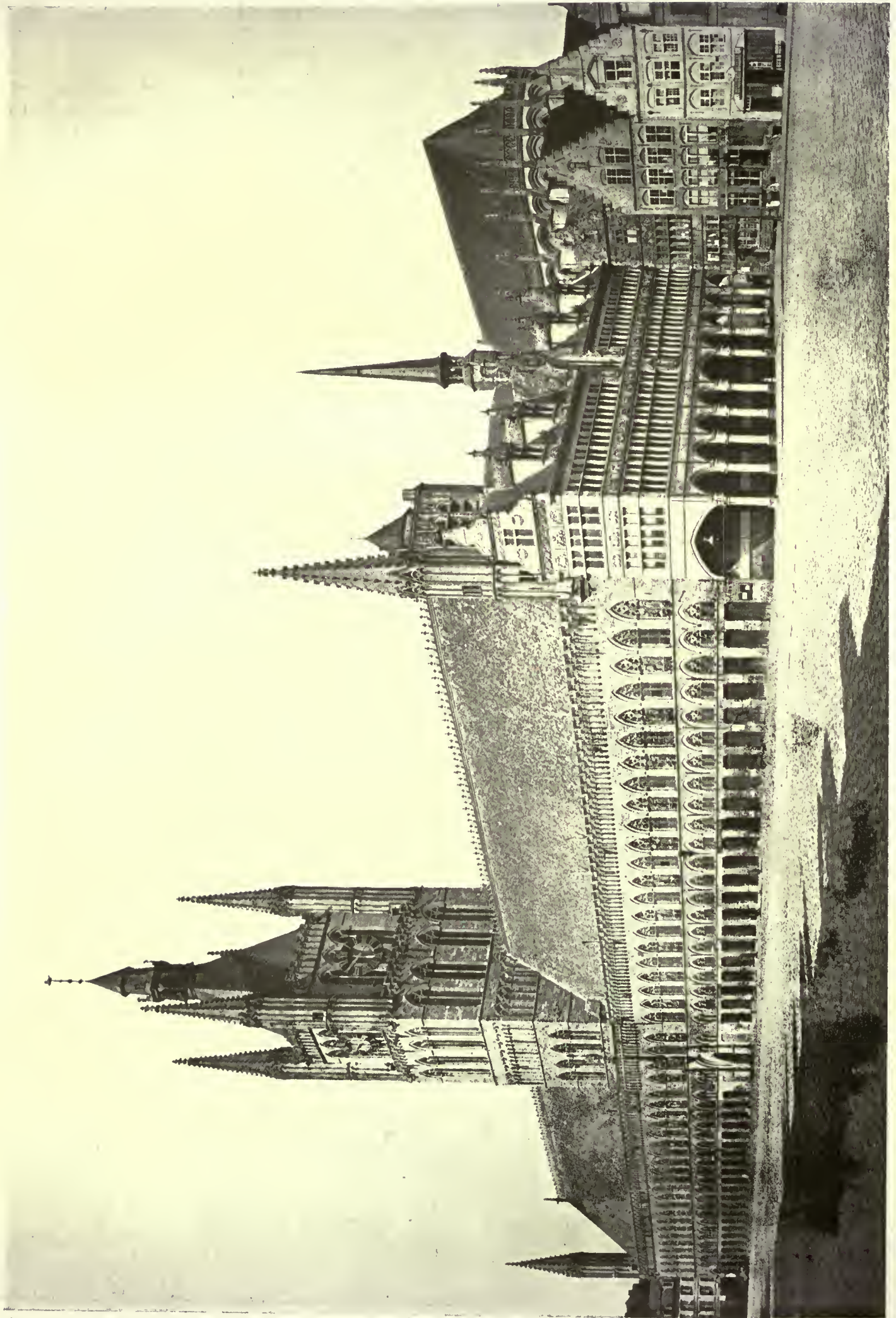
To architects the destruction of Ypres means that the world is so much the poorer by the loss of many finely conceived buildings and much excellent craftsmanship. Inspiring architecture was to be encountered all over Belgium, but Ypres was unique. Now it is no more.

Few towns suffered more from bombardment during the course of the war than Arras. The Petite Place and the Grand' Place, which are united by the broad Rue de Taillerie, are simply a wilderness. The greatest loss is the fine Hôtel de Ville, a building erected in the sixteenth century by Jacques Caron, and restored in the nineteenth century. The Cathedral is also very badly damaged, but not altogether beyond the possibility of repair. Albert Church (p. 170) was a modern one, erected by Edmund Duthoit in 1884 on the site of the old Gothic parochial church. The origin of its foundation was the discovery near the site of a little statue of the Madonna. It will be remembered that the church became famous during the war by reason of the gilded statue of the Madonna at the summit of the tower which for many months inclined at a precarious angle, as shown in Captain Cromie's drawing (p. 170). On plan the basilica was a development of the early Christian form, of large and graceful proportions. It was apsidal, the centre



HÔTEL DE VILLE, ARRAS, AFTER BOMBARDMENT





THE CLOTH HALL, BELFRY, AND HÔTEL DE VILLE, YPRES, BEFORE THE WAR.





THE CLOTH HALL, YPRES, AS IT APPEARED EARLY IN 1916.

abside being the sanctuary, flanked on either side by absides that terminate the aisles and the transepts. The Byzantine style was adopted partly by reason of the proximity of so many Gothic churches, partly for economy and the use of local materials—brick and stone—but chiefly, perhaps, because Duthoit was already attracted to a style which gave chance to his ability in a manner other than the Gothic, of which, however, he was by no means ignorant. Albert was Duthoit's great work. There he broke away from tradition and created the cumulative result of his life of study and application. His façade was successful, and the minaret, or tower, surmounted by a copper dome supporting the Virgin (by Roset), original and

effective. The statue was illuminated at night—an "effect" that would not be permissible everywhere; but here, dominating a peaceful country town lying in the plains, it had its significance and beauty.

Alas! so little remains to give a real impression of its "veritable enchantment." It is now a mass of debris—marble, mosaic, stone, and brick are reduced to dust and ashes.

When our troops entered Péronne on 18 March 1917, after the German retirement from the sector between Arras and Soissons, they found this little town in a state of absolute ruin. On the Hôtel de Ville, after they had blown it up, the Germans fixed a board, as seen in the photograph reproduced on



THE CLOTH HALL, YPRES, AS IT IS TO-DAY.

*Photo: Topical.*





ALBERT CHURCH BEFORE THE WAR.

little towns that have shared the same fate. It was a place of about five thousand inhabitants, and could claim direct touch with ten centuries and more. As long ago as 1209 it received a communal charter from Philippe Auguste. It has been the centre of conflict on several occasions. Charles the Bold captured it in 1465, and it was out of this occupation that arose the imprisonment of Louis XI in the Château of Péronne, and the subsequent unfortunate treaty whereby the King had to sign away his rights. Louis, however, had his revenge, for he retook the town in 1477. In the following century Péronne gained distinction by successfully defending itself against the Duke of Nassau, of which defence the heroine was Marie Fourré (whose statue in the town was carried away by the Germans); the old flag of the garrison was preserved in the Hôtel de Ville, and taken out on fête days and for special processions. Péronne figured also in Wellington's campaign, having been captured by the Duke in 1815; its name is one of those on the base of the Wellington Monument in St. Paul's. In 1870 the town was forced to capitulate to the Germans after a week's bombardment.

It had a fine Grand' Place, with the seventeenth-century Hôtel de Ville at one side, and opening out of this to the south was a smaller *place*, the "Marché aux Herbes," formerly dominated by a belfry. Péronne also possessed the sixteenth-century Church of St. Jean—now utterly ruined!—and a fragment of its ancient Château, consisting of a large bastion block with four towers surmounted by conical roofs.

p. 172, bearing the words, "Nicht ärgern, nur wundern," which may be translated: "Don't get angry: just wonder!"

Péronne is but one of the many

Writing of devastated Reims a short time ago a newspaper correspondent described it as being "one pathetic extended ruin. I have seen," he added, "destroyed villages by scores. I have walked through the empty devastated streets of Verdun at twilight and have been overwhelmed by the wickedness of war and the futility of man. But I have never experienced the same sensations as those occasioned by the continued lines of squashed and fantastically twisted and ravaged houses that used to make up one of the fairest cities of France. Reims looks as if it had suffered from ten thousand air raids. It has been pounded and battered by German guns until it is little more than masses of rubble and twisted iron."

The cathedral was badly mutilated by bombardment



RUINS OF THE CHURCH OF NOTRE-DAME DE BREBIÈRES, ALBERT.

From a Drawing by Robert Cromie, A.R.I.B.A.





REIMS CATHEDRAL : DETAIL OF NORTH FORTAL, WEST FRONT, SHOWING EFFECTS OF BOMBARDMENT



in the early days of the war; and, though the shell of the building still stands, the stonework generally is horribly calcinated. The view of the north portal, west front (see page 171) is typical of the destruction wrought. The loss to art, as Sir T. G. Jackson has said, can hardly be conceived. In

spirituality wanting in ancient art. The clerestory was filled with glorious glass of the thirteenth century, like that at Chartres, Bourges, and Canterbury. All or nearly all this is blown to fragments.

Many notions have been put forward with respect to the



HÔTEL DE VILLE, PÉRONNE.

Reims, French Gothic reached its climax. It had advanced a step beyond Chartres: it was the very crown and flower of French Gothic. The apse and chapels of Jean d'Orbais set the pattern for all that followed, and have never been surpassed. "This is how we must do the work at Cambrai," wrote Wilars de Honcourt against the sketches he made of them while the walls were rising. The sculptures were unrivalled even by those at Chartres, and were finer than anything at Amiens. The groups of the Annunciation and Salutation in the west portal were comparable to the antique, with an added

treatment of the ruins of these fine buildings. Shall they be reverently and completely restored, or shall they be allowed to remain in their present condition as so many memorials of the barbarity of the enemy? More appropriately they would be described, if left in that condition, as memorials of the destructiveness of war, and as mute witnesses against it; for it cannot be alleged with confidence that, in certain instances, some of the damage was not done accidentally by the fire of the Allies. Yet it cannot be doubted that most of it was the wilful act of the ruthless foe.



DETAIL OF COMMUNION RAIL (SEVENTEENTH CENTURY) IN CHURCH OF ST. MICHEL, LOUVAIN.



## ARCHITECTURAL EDUCATION—A CRITICISM AND A PROGRAMME.

### MR. WALCOT'S ARCHITECTURAL WATER-COLOURS AND ETCHINGS.

SIR REGINALD BLOMFIELD, in his introduction to Mr. Walcot's collected water-colours and etchings, declares that "no finer drawing was ever made by Piranesi himself than Mr. Walcot's superb water-colour of the entrance to the staircase of Waterloo Bridge." Coming from such a source, this is high praise indeed; and a glance through the sumptuous pages of the Walcot album convinces one that now as always Sir Reginald is inexorably right. More than forty etchings, and a score or so of water-colours, are reproduced with the highest skill of the photo-process engraver, printer, and paper-maker. There is a rich variety of subjects; and, indeed, so versatile is the artist that it was judicious on the part of the publishers to invite several eminent art critics to deal with different phases of his work. Thus, Mr. Malcolm C. Salaman writes authoritatively on his etchings: Dr. Thomas Ashby, Director of the British School at Rome, discourses learnedly (but not pedantically, for his scholarship is at first hand, and sits upon him easily and gracefully) on the so-called stadium of Domitian and the Caracalla Frigidarium: Mr. W. G. Newton, M.A., writes with acumen on the water-colours; and Mr. W. R. Lethaby has an intensely interesting appreciation of the spirit of Rome: while Mr. Max Judge, Mr. Marius Ivor, and Mr. W. Grant Keith testify of what they have discerned. This is the most important art publication that has issued from the press since the great war began and ended. So fine a work must receive an extended notice in a future issue. The publishers are Messrs. H. C. Dickins, of London and New York; and Technical Journals, 27-29 Totbill Street, Westminster, and the price is three guineas net.

## ARCHITECTURAL EDUCATION—A CRITICISM AND A PROGRAMME.

THE following reply to the letter by Mr. Lionel E. Budden, M.A., was published in the issue of "The Architects' Journal" for 19 November.

Sirs,—The article by Mr. Lionel E. Budden, in your issue of 29 October, is one of which I should like to acknowledge the interest. The question of the future of architectural education, which lies so greatly at the heart of the Board of Architectural Education, is one about which a public expression of views is always helpful and always to be encouraged. With Mr. Budden's main aspiration—that architects should be better educated—all architects must sympathize. How that better education shall be secured is the topic upon which architects may legitimately differ. They do differ, and the persons who most earnestly long for improvement are those who, in my experience, most acutely stimulate the grounds of difference.

In accepting Mr. Budden's anxiety for improvement, it is due to his readers that one should at the same time point out the links in his chain of argument which appear somewhat unsound. To begin with, his assumption that the neglect by the Government of the services of architects during the war was due to insufficient education among architects is a very rash opinion. The Government, in its knowledge of the human material at its disposal, make a great many mistakes, and it is at least mock humility on our part to assume that its blindness to the value of architects *en masse* was due to demonstrable absence of value in our profession. If, however, the assumption were correct, why transfer the blame to the R.I.B.A., the body—the only body—to whom the systematic advance of organized

architectural education in this country is primarily and fundamentally due?

Mr. Budden should know that the whole system of architectural education throughout the country is stimulated by the standards set up—and from time to time strengthened by the R.I.B.A. The schools may ridicule that system—but they submit to it—often with a very good grace. And in Mr. Budden's case they go so far as to admit its power by dubbing it a "strangling grip."

In passing, it may be well to expose Mr. Budden's suggestion that the Institute favours office pupilage as the normal means of training for its examinations. That office training should be abandoned would be, in my opinion, a calamity to architectural students—but that the Institute has fostered it I emphatically deny. It is an undeniable fact that the policy of the Institute in setting the examination standard, and in fostering the growth of architectural training schools, has dealt an almost mortal blow to the old system of pupilage. In fact, the danger of the hour is lest office training should be unduly suppressed. Under six heads Mr. Budden attacks the Institute. It is, he says, not a body of educational experts, nor of persons who have, as a rule, received systematic training. Yet, in spite of that, it presumes, to his regret, to hold examinations; and even sets up a committee (Mr. Budden objects to the word board) to control their tests. Considering the fact that even the oldest members of the Council are young enough to have had to go through the examination for Associateship, Mr. Budden's strictures are a little wild, but I imagine that the setting up of the "Committee" was due to a wish on the part of successive councils to make sure that the control of the examinations was left in the hands of the men best qualified by their own training, and their interest in education, to further the cause of true education. As a member of the "Committee" I have reason to doubt the wisdom of the Council's selection in one case, but I cannot endorse in the case of any of my colleagues the suggestion that they are "indifferently instructed in the technique of architectural education."

I do not think that Mr. Budden in the least realizes the value to that "Committee" of the members of the teaching profession who sit both as full members and as advisory members at its deliberations. Mr. Budden is very hard on practising architects. He seems to consider that a practising architect has, *ipso facto*, very little knowledge of what an architect should be. I may remind him that after all the whole and sole object of architectural education is to produce architects capable of practice, and that an architect capable of practice is a better judge of an aspirant's qualifications than any one else can possibly be. This thought brings me to my conclusion.

The question whether in any educational sphere students should be examined by their own teachers or by outsiders is a very old one, and is likely to become older before it is settled. It may be that there is something to be said on both sides, certainly the teaching professions always have plenty to say on their side—and say it. They urge that if Professor X has put something into a boy's brain Professor X is the man to draw it out again. Perfectly sound logic, but not necessarily in the least to the point. What the accredited body controlling the architectural profession wants to know about its applicants for admission is not whether they can bat to the bowling of Professors X, Y, or Z, who have been coaching them at the nets for three or four years, but whether they can score successfully against the untried tornado of volleys, half-volleys, yorkers, lobs, and uncalled no-balls which they will meet on the unsteady pitch of an architectural career.

For Mr. Budden's comfort I may say that I think he little



## THE COLONIAL PRECEDENT IN MINOR DOMESTIC ARCHITECTURE.

knows how greatly the Board sympathizes with the genuine side of his hopes, nor how near the Institute may shortly advance towards a realization of some of his remedies.

But, speaking personally, I think he may take it from me that there are two cherished possessions which the Institute will never abandon—one of these is its deep and now ancient interest in architectural education, and the other is the key to its own door of membership. It delegates now some of its testing functions, and loyally acknowledges the help it therein receives from the schools; it will probably delegate more, but it will never, I believe and hope, abandon its hold on the conditions of admission or subscribe to the idea that it cannot find among its own members a quorum of persons capable of deciding what an architect needs to know.

PAUL WATERHOUSE, F.R.I.B.A.

### IMPORTANT NOTICE.

OWING to continued increase in the costs of all the details of production, the price of THE ARCHITECTURAL REVIEW, as from January 1920, will be raised to half-a-crown a month. A strong programme for the improvement of the Review has been prepared, and many valuable new features will be introduced.

## THE COLONIAL PRECEDENT IN MINOR DOMESTIC ARCHITECTURE.

UNDER this title, Mr. George F. Marlowe, architect, has in *The Architectural Forum* an interesting article which begins with the striking, though perhaps apocryphal, statement that it was the attractive physical qualities of the English garden villages which enabled John Burns to secure the passage of the Housing and Town Planning Act of 1909. Much that appeals to us (Mr. Marlowe continues) in this and other modern English architecture is due to an insistence on the vernacular, the "regional" type; a quality, excepting in the better class of work and in a few fortunate localities, almost entirely lacking in our own (American) residential communities.

For perfectly obvious reasons, the Colonial or Georgian is now generally accepted as the American regional type, at least throughout the East and Middle West. The advantages of the "style" from the practical standpoint seem so apparent as scarcely to need repeating, yet they are frequently overlooked.

A marked characteristic of the Colonial being simplicity of plan and, consequently, of roof design, it fulfils at the start the fundamental principles of economical construction. Conversely, any attempt to apply to a severely simple plan a style habitually associated with complexity in planning, elevation, and detail is hopeless from the beginning.

Both materials and methods of construction at the present time are practically identical with those of the middle and late Colonial periods, the sole difference being in modifications in methods of manufacturing and assembling, due to the introduction of new and improved machinery and labour-saving devices. Hence we are working in a style with the materials and methods to which, and to which alone, the very creation of the style and all its characteristics were solely due, and any attempt to design in any style which was the outgrowth of totally different materials and methods is obviously futile.

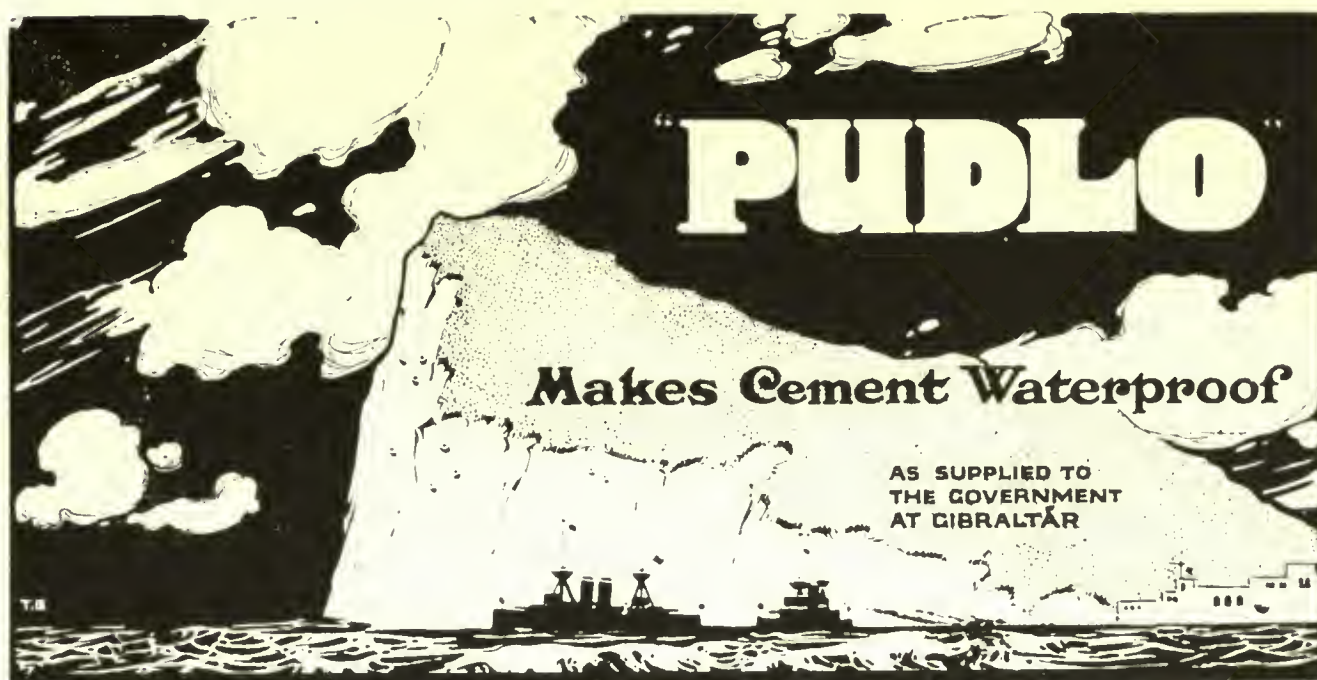
With the exception of certain details, such as hardware, sighting fixtures, and the added conveniences of heating and plumbing, every part of the modern house is substantially the same now as in the eighteenth century; for, with the advent of

the planing-mill and tools for running mouldings, materials and construction methods came into use differing in no essential from those in use at the present time. Bricks may be made with the aid of machinery instead of wholly by hand, mouldings run in the mill instead of by hand tools, and sashes hung with weights instead of with old-fashioned catches; but bricks, mouldings, and double-hung sashes turned out by machinery are all as good, or better, despite the purists, than those made by the old-fashioned methods, and all are easily obtained and used in the most everyday work. On the other hand, the imitation of hand-hewn timber or other archaic materials, which deceives no one, is not only in bad taste, but is bad construction, and to hew it by hand would be just as absurd as to insist on wearing hand-knit underwear or stockings, cloth made upon a hand loom, or shoes made entirely in the manner of the old bench shoemakers. Doors, windows, gutters, and other parts, of almost the cheapest form to be bought in the market ready made, are admirably adapted to the details of the type. Even the much-despised stock Colonial column may be made to serve very well for the less exacting requirements of cheaper work. While the nicer refinements are unfortunately lacking in the stock mouldings of the finish mills, after all, with the exception of a doorway and such interior finish as mantels, stair details, etc., with a little care and a real knowledge of the essentials, practically all the characteristics of the style may, if necessary, be obtained without the use of a single specially made detail. This is said without the slightest desire to disparage the use of carefully made details when the cost will permit, as the full refinement of Colonial work can, of course, be obtained in no other way. While one or two firms of the highest class are at present making "stock" mantels of a high degree of excellence, their cost excludes them from use in the less expensive work which we are now considering.

It is sometimes claimed that the style lacks flexibility, and on this account is not easily adapted to the more exacting requirements of modern planning. This is just as unintelligent as the Victorian idea that Gothic consisted merely of pointed openings, mouldings of a particular profile, and foliated capitals naturalistic in treatment. As a matter of fact, when the problem is large enough to allow of any multiplicity of parts or complexity of motif, there is every opportunity for elaboration of design or picturesque treatment with the simpler forms.

Fault has sometimes been found with smaller cottages of the Colonial type on account of the lack of space in the second story. Obviously, if we design a one-story house and then attempt to beguile ourselves into the belief that the roof space may be made to contain the equivalent of a full second story, we are looking for a suspension of the rules of logic in expecting something for nothing, which is no more to be found in this case than in any other. Often the better way is frankly to design a two-story house, usually costing but little more, though perhaps at some sacrifice of the picturesque quality. Here again, however, we often follow a false lead, for the charming little Cape Cod house may be hopelessly out of place and inadequate in the midst of the higher buildings of the typical suburban or small town development. The one-story cottage with roof of rather low pitch is, however, an acceptable solution of the often objectionable "bungalow." The gambrel roof is often satisfactory, and, with proper planning of the second story, sufficient head room may be obtained. This may be increased by the rather overworked long "shed" dormer, at least on the rear, though to build a house with only one side for publication is a practice to be discouraged. The recitation of the "architects of Fate" of our school days, and the admonition that "the gods see everywhere," invariably comes to mind when the rear





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shed dormer is suggested, though, with careful treatment, it is not always to be discarded.

There was perhaps nothing more significant of the marvellous courage and spirit of the French, in the very midst of their darkest hour and of their confidence in ultimate victory, than their calm and deliberate preparations for rebuilding in the ruined districts. Months ago the Société des Architectes Diplômés held, under the auspices of the French Government, an exhibition of the regional architecture of the invaded territory in connexion with a competition for reconstruction. While the greatest importance was naturally attached to the improvement of living conditions, sanitation, and the advantages of modern planning and construction in general, scarcely less stress was laid upon the importance of proper architectural treatment, or, for the Frenchman seldom hesitates to call things by their right names, in plain English—beauty. The American architect, in dealing with his clients, especially if they are "business men," usually has to beat about the bush, making excuses for whatever satisfactory architectural treatment he may have been able to attain, more or less surreptitiously, and playing up strongly on economy of construction or advantages of plan, knowing perfectly well, what the clients so often fail to realize, that the importance of these goes without saying.

One cannot do better than to quote from a lecture by M. Reinach, relating to the rebuilding of the destroyed French towns: "On account of speed being a great factor, would it not be opportune to adopt the standardized type of house in cement or concrete, thus achieving speed and economy? I feel perfectly safe in foretelling that, at the moment of settling, impatience, combined with the pursuit of material interest, will try to induce the sluggish and easily complacent mind to restore our destroyed villages in standardized cement houses, much in the fashion of some working settlements of London and some little towns built overnight in the far West.

"To this I shall answer that, in every country, but particularly in ours, we could by no means leave aside the question of beauty. . . . For though ugliness was not always absent from the destroyed villages, yet, generally speaking, the rural house recommended itself by some pleasing trait; and it would be altogether unfair to repay the stoicism of all the victims of the devastated regions by rebuilding their abodes in the most depressing monotony. . . ." He then goes on to say: "It would be no less a violation of common sense to transplant in Lorraine and in Flanders the architecture proper to Provence than to transplant in the same country the lemon-tree and the palm-tree. . . . The architecture which fits especially the north or the south, the mist or the sun, varies on the spot at each epoch according to the necessary needs and to the degree of general progress. It is self-evident that a landowner of the twentieth century could not any better put up the mansions of his ancestors of the Middle Ages and the Renaissance than the latter the dwellings of their own predecessors, more rustic and primitive. But it is, as it were, the growth of the same tree with new branches and sprouts."

Of the architects who will endeavour to rebuild the villages, he says: "Then they will inspire themselves with the local tradition, not with a view to copying it servilely, but to continue it in the fashion of life which renovates without repeating itself. Though changes will have to be introduced, yet . . . once more beauty will be derived from utility. Thus we are reminded of the fundamental principles of good architecture. Service was given first place."

There is much here that the British architect, and the authorities who control housing, will do well to ponder. Mr. Marlowe's concluding paragraph is well to the point: "If France, in the midst of her struggle for existence, has thought these problems of sufficient importance for serious and careful consideration, should not we find them equally so?"

## CHRONICLE AND COMMENT.

### Salient Features of the Month's Architectural News.

#### *R.I.B.A. Opening Meeting of the Session.*

The meeting inaugurating the new session of the Institute was as it were charged with electricity. Every one present felt that the atmosphere was full to saturation point of nervous energy, enthusiasm, and plenary faith in the future of a noble profession that has art for its basis. The President's address was as thoroughly attuned to the mood of the meeting as if it had spontaneously arisen out of it, instead of having been written some days in advance of it. Such a meeting and such an address are of excellent augury for the revival of interest in the Institute and the best that it stands for. It may be that Mr. Simpson slightly magnified the office of the architect, but this is the right way to raise the standard. To say that his was the most stimulating presidential address that has been delivered at the Institute within the last decade is not to disparage the efforts of his recent precursors in the chair, but only to admit that he spoke under more fortunate conditions and with a happier outlook. We regret to hear that Mr. Simpson's health is so unsatisfactory that his physicians have ordered him to take a few months' rest from his activities as President.

\* \* \*

#### *Market Cross, Dunster.*

In Mr. Walter H. Godfrey's article on "Market Crosses and Halls," in our September issue, an illustration was given of the market cross at Castle Combe, Wiltshire. Our contributor had

intended to show, side by side with this, a market cross of remarkably similar type—that at Dunster; but at the moment no photograph of the latter structure was available. For the snapshot of the Dunster example now shown we are indebted to a contributor who prefers to remain anonymous. The photograph was taken during the past summer. A comparison of the two buildings shows that while both are (as we have already said) of the same type, the Dunster example, with its turret, its gables, and its enclosing walls and pent-house shelter, is much less primitive than that at Castle Combe.

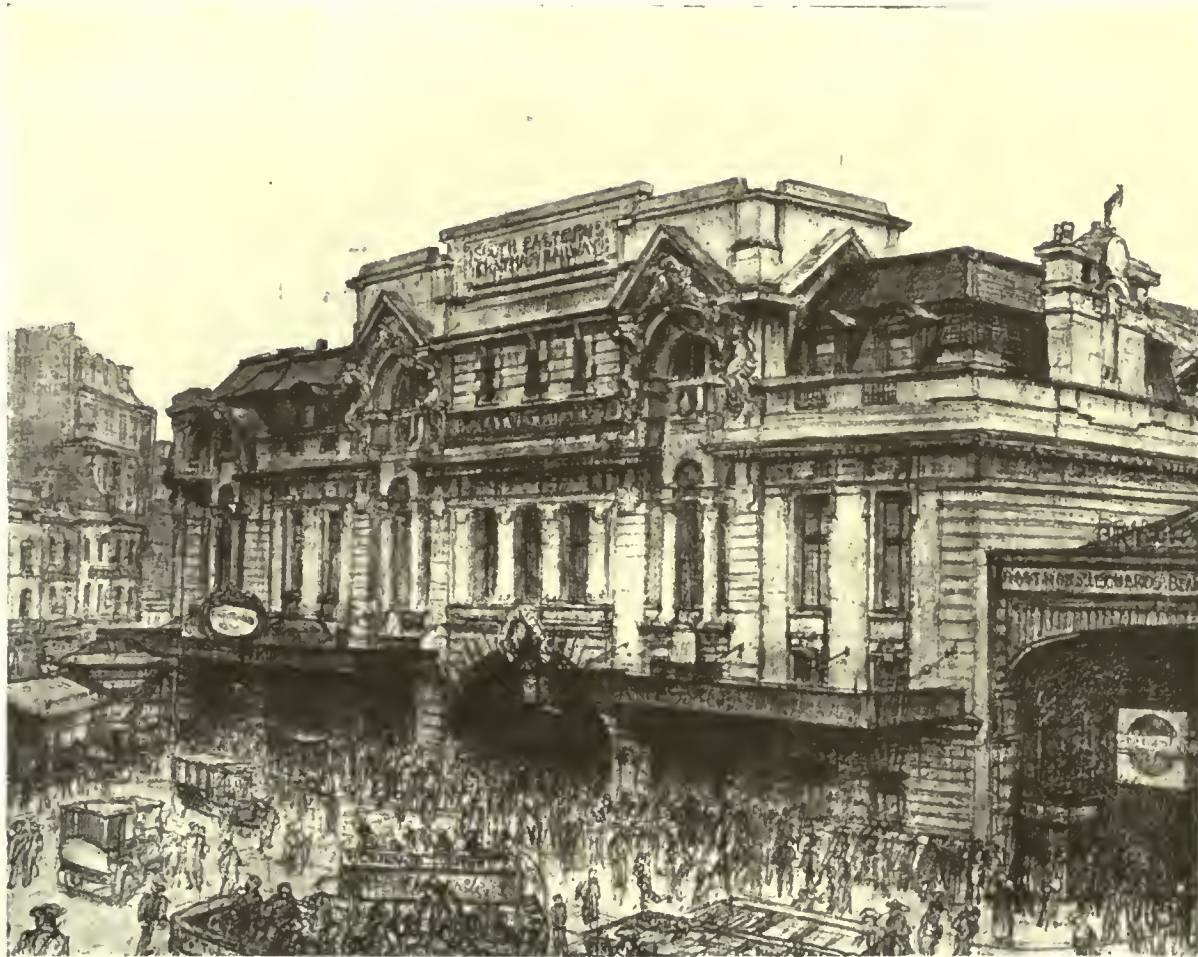


MARKET CROSS, DUNSTER.



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*To build noble architecture requires not only able design but also large and efficient stocks of materials; extensive and varied practical experience; capable organization and efficient skilled labour*



*Housing and the Ministry of Health.*

Any stick is good enough wherewith to beat the Ministry of Health. With a certain section of the Press it can do nothing right, especially in the matter of housing, with which subject, of course, it is just now almost wholly preoccupied. Its great crime is that it will not allow itself to be hustled and bullied into wholesale commitments for wooden houses, against which, hereafter, there is sure to be an exceeding bitter cry, in which the wooden-house advocates are certain to join as passionately as they are now taking the other side of the question. Like Charles Lamb, they will be the loudest in hissing their own farce. Another respect in which the Ministry of Health is being considerably embarrassed is with regard to the speculative builder. Theoretically, it is mere common-sense and bare justice to renew the activities of the men who formerly erected ninety-five per cent. of all the working-class dwellings and small villas required in this country. They, if anybody, must know how to build economically. Why should their specialized skill and their accumulated experience be wasted? And so the services of these experts are enlisted, the Government agreeing, in effect, to see them through, to take over at reasonable prices the houses that the private builders put up. That seems all very reasonable; but how is it working out? One hears that already this concession has been requited by a wholesale relapse to the worst conceptions of unregenerate days, the relaxation of by-laws lending itself with fatal facility to a type of building that exceeds in meanness and ugliness the worst hovels that disgraced the country in the days of our grandsires. To make a firm stand against this serious retrogression is a plain duty that the Ministry of Health owes to the community. Any designs that do not come up to a fair standard should be ruthlessly rejected.

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*Forms of Contract.*

The special form of building contract prepared at the instance of the Ministry of Health to meet housing exigencies has a secondary value that architects will be swift to recognize: it will probably form the basis upon which to found a general form of contract on which the R.I.B.A., the Society of Architects, and the Institute of Builders will more or less willingly agree. It is wasteful and perplexing to have three forms of contract. One should suffice, and the emergency form, which combines all the interests concerned in a building contract, may well be taken as an incentive and a guide to agreement in the production of a satisfactory general contract. In this case, Hobson's choice would be at all events less embarrassing than a choice of evils: for it certainly is an evil where one form of contract is in disagreement with another.

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*Housing in Ireland.*

It will have been noted with satisfaction that the Local Government Board of Ireland has issued to local authorities a circular drawing attention to an order which has been made with respect to the employment of architects on housing schemes. Under Rule 2 of the order, a qualified architect must be employed for each housing scheme; and Rule 3 states that the following persons shall be eligible for employment: (1) Fellows or Members of the Royal Institute of the Architects of Ireland, or Fellows, Associates, or Licentiates of the Royal Institute of British Architects; (2) City, Borough, and Town Surveyors who satisfy the Board that they are personally qualified for such employment; (3) Persons who, by examination or the production of testimonials or other evidence, satisfy the Board that they have sufficient qualifications for such employment. The Board have further decided that a panel of

architects, qualified for employment, shall be formed; and to this end have established a Joint Committee, consisting of the four members of the Board's Housing Committee and two architects selected from the four nominated by the Council of the Royal Institute of the Architects of Ireland, namely—Mr. A. E. Murray, R.H.A., F.R.I.A.I., F.R.I.B.A.; and Mr. G. P. Sheridan, F.R.I.A.I., A.R.I.B.A. The Joint Committee will from time to time recommend to the Board for inclusion in the panel the names of persons who do not appear on the rolls of membership of either of these organizations, but who produce satisfactory evidence of qualifications.

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*Proposed Shakespeare Memorial Theatre.*

At a meeting of the Shakespeare Memorial Committee, Earl Lytton has stated that a site for the proposed memorial theatre had been secured in Gower Street. It will be in classic precincts, and its design, one may suppose, will be considerably influenced by Wilkins's fine University College building.

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*Fireplace at Wheatley Hall, Doncaster.*

As we mentioned in our October issue, the Society for the Protection of Ancient Buildings is very anxious about the future of Wheatley Hall, Doncaster, which has a very interesting interior, as the staircase and panelling of which we then reproduced an illustration from the Society's annual report afforded convincing evidence. From the same source we now show a fireplace that confirms the impression made by the staircase that Wheatley Hall is a treasure-house of dignified features to be by all means cherished not only for their innate beauty, but as goodly specimens of the art-craftsmanship of more leisurely times than ours.



A FIREPLACE, WHEATLEY HALL, DONCASTER.











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The Architectural review

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